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James Francis Cooke

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THE ETUDE

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The Etude

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MUSIC.

TO OUR READERS

PREMIUM BOOKLETS.

Let us send to everyone interested in the obtaining of subscriptions to THE ETUDE our premium booklet. This has been compiled for two reasons, one, to give a clear and concise statement of the field and purpose of THE ETUDE, and the other, to name definitely the reward that can be allowed to those who think enough of the paper to recommend and obtain subscriptions for it.

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MAGAZINE CLUB RATES.

The club rates which are offered by this journal, by which a subscription to THE ETUDE and other papers can be obtained at a very reduced price, will be found in every case to be as low, and in some cases lower, than can be obtained through any other means. We guarantee rates to be as low.

We would now, at the opening of the season, when the fall business is about to begin, suggest several valuable offers appropriate to the time. The papers mentioned with THE ETUDE are first class or we would not offer them at any price.

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THE ETUDE and *Harper's Bazar*, $2.00.

THE ETUDE and *McClure's Magazine*, $2.00.

And a special Summer offer of THE ETUDE, *Pictorial Review*, the fashion journal, *Ladies World* and *Modern Priscilla*, all four for $2.15. Canadian postage on the first three offers is 75 cents extra, on the last offer $1.00 extra.

THE EDITOR'S COLUMN

THE MASON ISSUE.

Owing to the fact that the death of so important a musician as Dr. Mason has made this Mason issue necessary, we are obliged to postpone many of the exceedingly interesting articles we had announced for this September issue. The significance of the articles upon Dr. Mason will more than make up for this. All our readers may learn much from the review of his noble life.

PRESERVING THE ETUDE.

It is hard to realize that a bound volume of THE ETUDE for one year is in a way as intrinsically valuable to the teacher as a Grand Piano, but such nevertheless is the case. The possessor of a fine grand takes every possible precaution to prevent injury to it. Similar care should be taken of THE ETUDE. Teachers who so desire may procure from us a specially made binder for $1.00. This makes a fine covering for twelve issues of THE ETUDE and at the same time makes all the issues far more accessible than in the loose condition. The issues are inserted each month as they reach the subscriber and thus the danger of loss or destruction is reduced. We strongly advocate the purchase of this valuable means of preserving such valuable educational matter. In a few years a considerable library may thus be achieved—a library, that in five years would contain about 1500 pages of music, 2500 pages of reading matter and thousands of illustrations of historical and musical interest at a cost of only $7.50 and the price of the binders. Start your musical library to-day and if you haven't a binder send for one at once.

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If you feel that there is something that you would like to write THE ETUDE about, we want you to know that we will always be glad to get your letter—if we feel that it is of general interest to our readers we shall be glad to publish it, whether it be a letter of protest or a letter intended to encourage and foster educational principle. Of course the letter must bear directly upon musical educational subjects. We feel that we can measure the pulse of the musical public in this way and we shall be glad to notice an interest among our readers in this connection.

"THE ETUDE" A "MUSIC TEACHER'S BIBLE."

Among the hundreds of enthusiastic testimonials recently received from all parts of the country is one which reads:

"I look upon THE ETUDE as a music teacher's Bible. How a progressive teacher or student can manage to do without it I cannot understand. Whenever I find a teacher or pupil who does not take it I always tell them that they are missing a great blessing. You seem to know just what the teacher and pupil need and how to make these necessities attractive, even entertaining."

We want to thank all our admirers and our sincere critics as well and to assure them that one of the reasons why we have succeeded in hitting the mark is that the men behind THE ETUDE are all practical teachers with years of experience in metropolitan centres. Theories, dreams, fads and fancies are not a part of the scheme of THE ETUDE. We endeavor to make every number "the musical magazine you cannot do without."

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THE ETUDE

VOL. XXVI. PHILADELPHIA, PA., SEPTEMBER, 1908. No. 9.

EDITORIAL

"He who combines the useful with the agreeable, carries off the prize"—Horatio.

THE death of Dr. William Mason marks an important epoch in American musical education. Precisely as Dr. Mason's father, Dr. Lowell Mason, was the most significant figure in the musical affairs of his day in our country, so has his distinguished son been one of the most prominent and helpful workers of our own generation. Many people imagine that the teacher's work is simply a matter of passing on knowledge that has been previously revealed through the investigations of scientists and thinkers of the past. The teacher's province, however, is far larger than that of imparting information. He must create methods of teaching, and must analyze and classify the subject matter he has to teach until he evolves the most simple and direct method of informing the individual pupil. No vocation demands a higher degree of inventive power. Herein lay the secret of Dr. Mason's life success. He was a creator, not merely an imitator. His technical treatment of the simple two-finger exercise, as well as the scale, the arpeggio and the octave, were pedagogical inspirations. His methods of elucidating exercises were so simple and so understandable that "Touch and Technic" will remain a monument to his genius. Liszt, Paderewski, Joseffy and many other virtuosi recognized his ability, and were loud in praise of his famous work.

His was a valuable life and his death is a severe loss. It was given to Dr. Mason to witness a great advance in the music of the world.

Dr. Mason knew personally Meyerbeer, Liszt, Moscheles, Schumann, Hauptman, Wagner, Joachim, Dreyschock, Thalberg, Schindler, Brahms, Raff, Klindworth, Remenyi, Cornelius, Ole Bull, Vieuxtemps, Sivori, Wieniawski, Henriette Sontag, Marx, Rubinstein, Gottschalk, Von Bülow, Paderewski, R. Strauss, and, in fact, most of the great musicians of our time.

The past year has been an unusual one in music. Not only Grieg, Rimsky-Korsakoff, MacDowell and Dr. Mason have died, but many other able music workers have also passed away. Although Dr. Mason's work as a composer may not entitle him to rank with the three great masters recently deceased, his work as a teacher and author of educational material for pianoforte instruction admits him to the highest planes in musical history. The thousands of teachers and students who employ "Touch and Technic" in their daily work have a deep debt of gratitude to the memory of the man who has made their technical burden lighter and more agreeable to them.

Few men have played a more important part in the great advance of musical culture in our own country. He was loved and respected by all who came under his elevating influence.

THE greatest incentive to practice a child can have, aside from the little one's own innate love for music, is the sincere regard of loving parents for the child's musical welfare. We do not mean that kind of regard that we frequently see represented in expressions like, "Mary! go to the piano. You know that your father will scold you if you do not practice." "I don't know what we are going to do with that girl. We have spent lots of money on her musical education, but she doesn't seem to care anything about it."

The parent who takes an interest in the latest music, reads the musical magazines, and keeps abreast with the times will have little difficulty in inciting the child's love for music. The love will then be genuine and not artificial.

The great difficulty in American city life is that fashion is disrupting the family circle. The child is gradually being removed from the care of the parent and placed exclusively under the control of mercenary hirelings. In the announcement of a great new hotel going up in an American city we find: "There will be a splendid dining hall, and upon the floor above there will be another dining room for *children and their maids*." Poor little excommunicated tots, we feel for you. Your parents have turned their meals into rituals, and your idea of home will be less lovely than your little orphaned contemporaries who will be brought up in an institution. When the days for your music lessons come you will be handed over to a teacher whose chief aim in life will be to secure a "fat" fee. The parental interest you should have to encourage and assist you will be devoted to the more serious objects of "monkey dinners," germans, or coaching parties. If you in the end turn out a social derelict, without ambition, without education, without conscience, who indeed, shall we blame?

ALWYN SCHROEDER, the famous cello soloist of the Boston Symphony Orchestra, who went back to Frankfurt-am-Main to accept a very desirable position in the excellent Hoch Conservatorium, with the intention of spending his remaining years in his native land, has recently returned to America. He says: "There's more atmosphere here now than there is over there. I was very much disappointed with my return to Germany. The musical life here is much broader and more cosmopolitan." Just how true this is no one can realize who has not lived abroad. The residents of some of our American musical centers are often far better acquainted with modern masterpieces of all countries of the world than are many of the tradition-bound German musicians. We have been importing "atmosphere" in large boatloads for many years. It has been expensive, but then we have been prosperous and generous. Perhaps, as Mr. Schroeder intimates, the supply of "atmosphere" in European music centers is running low. "Atmosphere" in the sense in which we speak of it is not indigenous in any one particular country, state or city. Think of the Athens of Sophocles, Æschylus, Homer, Praxiteles! The Hellenic atmosphere has long since evaporated and left us little but the glorious yet dismal monument of Attic greatness. "Atmosphere" depends not upon a territory but upon the ambitions of the people. If the ambition of a strong, persistent cosmopolitan nation like our great country is directed toward music we will generate our own "atmosphere." Let us hope that it will be more stimulating, more invigorating and more salubrious than any similar "atmosphere" the world has known.

OPPOSITE the railroad station at Springfield, Massachusetts, there stands a large building covered with huge signs that should mean a great deal to students and teachers of music during the coming year. The signs were put there by a wholesale fruit dealer and they read, *"Tremendous Crops. Hard Times Cover. Watch Us Get to Work."* These signs are endorsed by great pyramids of all the kinds of fruits in season, opulent peaches, shining melons, lucious pears, a wealth of crisp, fresh vegetables. A great blessing has come to our country, for no "hard times" could withstand this splendid wave of prosperity which has benificently poured out of the horn of plenty.

It is a well-known economic law that after severe depression the financial equilibrium must be restored by the wealth that comes out of the ground and by the mental and physical labor of the people. Our men and women and our fields and orchards are responding gloriously. Make your plans for a fine season, work hard to bring it about, be confident, energetic and tactful and you will be able to wring success out of a year that many thought would be disastrous.

Of course, it is true that we have just passed what has unmistakably been a severe panic. We are also awaiting a presidential election with the customary unrest with which our constitution, perhaps unwisely, confronts us every four years. Notwithstanding this our great resources, our elastic temperaments and our optimism have so thoroughly outbalanced these heavy incumberances in the scales of fate that success seems ours. The great mills all over our country are again employing all their former workers and in many cases are enlarging their forces. There is confidence and large hope everywhere. Let the music teacher start the season with the motto, *"Watch me get to work."*

THE INFLUENCE OF CHOPIN.

BY FREDERICK KITCHENER.

CHOPIN was undoubtedly one of the few supremely original personalities who have appeared in the world of music. His works are so well known and so popular among all musicians that we can scarcely imagine what novelties they must have seemed to the world upon their first appearance. Nothing like them had ever been done before. Strange to relate, the new art was on the whole well received; there were, of course, the few inevitable cavillers who always decry any rising luminary, but the criticisms of these had no weight with those who counted for something. The charming personality of Chopin, and the superb artistry of his playing, told in favor of his works, and he became one of the most brilliant lights of that constellation of planets which made Paris the center of the world's artistic life at the time. It was not Chopin's desire to appeal to the crowd of vulgarians who loved noisy display; refinement was the essence of the man and of his work, and consequently he never became popular in the usual acceptation of the word. Among the aristocratic and exclusive society in which he moved, however, he was most popular; after his death his friends spoke of him in the highest terms of affection and regard.

In our time, Chopin is played or attempted by everyone who claims to play the piano at all; it would be very desirable if only certain competent persons were allowed by law to lay hands upon Chopin's music, as he is of all composers the one who requires the most finished and subtle rendering. Most of the Chopin-playing one hears, even by those who call themselves professionals, is heavy, coarse, inexpressive, unimaginative and as contrary to the spirit of the composer as anything can well be.

The most salient feature of Chopin's music is that it never seems old-fashioned or dowdy. One might imagine while listening to it, that the composer belonged to our own epoch, so modern is the feeling shown; in many ways we have not gone beyond it —the harmony is still advanced, even in our day. What a contrast to Mendelssohn, contemporary with Chopin, whose works do give the impression of belonging to a bygone time.

Chopin died at the early age of thirty-nine; we can only conjecture as to what he might have attained had he reached the threescore and ten years of Wagner's span of existence. We may say with certainty that a richness and novelty of harmony, apparent in his later works, such as the "Barcarolle," would have become habitual with him. The "Barcarolle" seems to point the way into new paths; there are in it certain passages unlike anything else that the composer had hitherto penned—but death intervened, and those paths were destined never to be trodden.

The influence of Chopin upon later composers has been great. There is no doubt that Liszt's manner of writing for the piano was in a large measure suggested by Chopin. Grieg, too, certainly based his method of composition upon that of our composer, who is the only writer whom it can be said that Grieg at all resembles. Though Anton Rubinstein was a man of very pronounced character and temperament. Chopin's influence is plainly to be felt in his work; while, coming to later times, such music as that of Paderewski, Scharwenka or Moszkowski could not possibly have been created without the previous existence of the pattern which they had in Chopin.

In England, Chopin's influence has been but little. He appears to have exercised no fascination over the minds of our present-day popular composers. Can a greater contrast be imagined than that between Chopin and Elgar? This can easily be understood, as Elgar is not a pianist, and consequently has little sympathy with piano music, having gone so far, in fact, as to declare not long ago that in his opinion the piano would soon be an obsolete instrument. One man's ideas, nevertheless, are not sufficient to prevent the influence of Chopin from becoming strongly marked upon the composers of this country. That influence would be shown mostly in the manner than in the matter of writing. Chopin was of mixed Polish and French descent, and, while he always remained a patriotic Pole, he lived in France during most of his life, and the French side of his personality is very prominent in his work. We English are a hybrid race, coming from many peoples, including those of old Gaul; and though it is not to be expected, and is certainly not desirable, that our music should follow that of other nations, it is highly probable that something of the French elegance, vivacity and lightness will show itself in our future work, and particularly in that for the piano, an instrument which demands all these qualities.

In one characteristic of his it is to be hoped that we shall not follow Chopin; and that is in the melancholy which permeates much of his work. This in him was constitutional, and largely owing to his unsatisfactory state of health. Robustness and delicacy are not incompatible, and should co-exist in the organization of a highly-gifted composer. So far it must be admitted that although the robust feeling in our national music has been fairly evident, the delicacy and tenderness have been almost altogether wanting. Delicacy and melancholy are very opposite qualities, and for melancholy we certainly have no room. We attain nothing by vague dissatisfaction, or yearnings for other conditions of life; the capacity for decisive and vigorous action has always been a distinguishing feature of the English character.

The greatest of the departments in which we shall do well by taking Chopin as an example is in his use of national folk-song and folk-tune measures as the basis of his work. Certainly the folk-music of Poland is no more distinctive than that of our own country; but we have suffered ours to decay, and only recently has there been any interest at all shown in it. People who live in large towns and cities can scarcely be aware that such music ever existed; but not very many years ago these old melodies were the every-day songs of English country folks.

Could any academy have turned out a Chopin? Hardly. This kind of musician is not to be bound with bands of scholastic forging. The Bird of Paradise will take to its wings and fly away from its cage, leaving its astonished captors wondering at its ingratitude in escaping from them after their kindness—shown by *caging* it!

Some there are who say that Chopin's temperament was of an entirely opposite kind to that of a representative Englishman. It is high time that the nonsense which is talked about our English roughness, bluntness and general ungentleness should be dropped. No man upon earth is so refined, gentle, and yet truly manly, as the cultured Englishman; in our general mode of living we are also more refined than any other people. When we think of our delicate, fine poets, such as Shakespeare, Tennyson, Byron, Shelley and Keats; or of our artists, Turner, Leighton, Millais, Burne-Jones and Walker, for instances, we wonder why our music is expected to be boisterous and coarse. Truly, we are not given to wearing our hearts upon our sleeves, but at the same time we are a sensitive, highly-strung and romance-loving people.

In conclusion, it may be hoped that something of the spirit of Chopin will enter into our national music of the future—the patriotism and nobility; the grace, delicacy and refinement; the grandeur, fire and force; the unconventionality and originality.

STOCK PHRASES OF THE PIANIST.

BY CHARLES E. WATT.

IT was William Mason, I believe, who coined the expression "stock phrases of the pianist," but it is such a good one that every teacher should continually have it in mind and should constantly explain to his pupils what it means. The "stock phrases" in literature are those wise sayings, apt illustrations and pat quotations that have been used again and again because of their aptness and their wisdom, and which will be used through many succeeding generations of writers for the same reason. So, in music writing there are certain passages which on account of their ease and showiness have become the composer's "stock," and which are used so often that the pianist who knows them intimately has nearly any piece of music half learned before he opens its pages. These include all sorts of scales and arpeggios, as well as certain of the graces of device, and it is because of this fact that the student is asked to familiarize himself with a great list of these things.

Technically the student might become entirely proficient in scale playing merely by the practice of the scales of C, D flat and D, and in arpeggios he would need but one of each group, as for instance, C, A flat, A, and F sharp; but this would not answer the purpose of gaining familiarity with "stock phrases" at all, and he must continue the study of these forms through all the keys in both natural progression and in chromatic order, or else in even the simplest piece he may come upon something which must be learned note by note; when, if he were familiar with the scales and arpeggios, he could read the whole passage at a glance, and have already in his fingers sufficient technic to present it promptly. Here, then, is the reason for the seemingly endless study of scales and arpeggios, and as a matter of fact this routine should be kept up until the last of these "stock phrases" has become as familiar as the first.

This last will include not only every major and minor scale in parallel and contrary motion, and in thirds, sixths and tenths, but will not cease until these have been mastered in all sorts of rhythms and special figures, nor until they have been practiced exhaustively with the metronome. Arpeggios must receive the same treatment, and cannot stop with the major and minor chords, but must absolutely include all the dominant and diminished sevenths as well, and, if possible, all of the secondary sevenths also. Double thirds and double sixths are equally important, though they should not be taken up at the first by any means, and chromatic double thirds should be added as well as an elaborate drill in all sorts of embellishments, including a consistent and long-extended working out of the trill in its many manifestations.

THE MUSICAL EAR.

BY ALLAN EASTMAN.

AT a recent meeting of the "Credit men" of several large commercial establishments the various features of their calling were discussed. In this gathering were men who determine how much credit they can safely grant to their employers' customers. With the nod of a head they determine the direction of thousands of dollars' worth of merchandise. Among many other conclusions reached was the following: "It is rarely advisable to extend credit to the customer with a 'musical ear.'"

These guardians of capital did not go so far as to assert that the man with a musical ear was likely to be dishonest, but they insist that he is in all probability a poor business man and one incapable of successfully carrying through a new commercial enterprise. They contend that the artist and the business man represent distinct species and that the artist is not to be trusted with large financial transactions.

This attitude seems somewhat unfair to one who has made a study of musicians. Let us assume that Mozart, who possessed what is regarded as a typical musical ear, was a bad business man. As far as we know, he died in a miserable state of poverty. Patti, who has an ear which is considered a "perfect musical ear," both from the standpoint of appearance and ability, has proven herself a fine business woman and has accumulated a large estate.

What then is a musical ear? Think for a moment upon the radical difference in the shape of the ears of Beethoven, Wagner, Brahms, Liszt and Rossini. Many of these masters were perverse enough not to have musical ears that would coincide with the laws of physiognomists. If you are curious enough to observe you will note hundreds of people who have what would be called musical ears, but who have no musical ability whatever.

Moreover, an entirely erroneous impression exists regarding the business ability of the musician. There are innumerable musicians who are noteworthy artists and who are at the same time fine business men and women. Remember Wagner, Beethoven, Brahms, Kalkbrenner, Clementi, Richard Strauss and Saint-Saëns. It would seem that the credit man who bases his judgment of a customer's business capacity or ability by his "musical ear" would be about as biased and unfair as would be a horse dealer who would judge a horse's speed by the animal's aural appendages.

THE quality of the true artist is best shown in his rendering of small pieces, for, in larger works—as in scenic painting—the finer details, the deeper toning, the artistic touches are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's, who could not play decently a simple nocturne of Field's, because, paradoxical though it may seem, such pieces are too difficult for them.—*Christiani.*

LIFE OF DR. WILLIAM MASON

1829—1908

[Editor's Note—Dr. William Mason, author of "Touch and Technic," and the most noted of American born musical educators, died of heart disease at his home in New York City on July 14th. He was in his eightieth year. Early last winter he gave up active teaching.

Dr. Mason's wife died in 1881, and two sons died in early manhood. He is survived by one daughter, Mrs. H. Van Sindern.

Readers of THE ETUDE who have profited by his educational writings will find in the following tributes, written by Dr. Mason's foremost pupils and friends, doubly interesting. Those who knew him were continually given occasion to be grateful for his thoughtfulness and consideration. His position was unique, and in devoting the larger part of this issue to Dr. Mason and his work we feel that we are rendering but scant justice to one who has benefited so many. The following biography is considered the best that has appeared.]

DR. WILLIAM MASON was born in Boston, January 24th, 1829. He was the third son of Dr. Lowell Mason, a man whose services as a pioneer teacher, a teacher of elementary teachers on the soundest of sound principles, and in laying the foundations of musical intelligence in New England, cannot be overestimated. With such a father, it is not to be wondered at that William Mason showed musical talent early, nor that he became a genuine musician while he was yet a child. He devoted himself to the piano, and by 1846, when he was seventeen years old, he was already a concert pianist. He played in one of the Boston Symphony Concerts in March, 1846, and during the following winter season he played the pianoforte part in the chamber concerts of classical music given by the Harvard Musical Association. His studies in Boston as well as his concert performances continued until the Spring of 1849, when it was decided to send him abroad for further study. Leipzig, then in the fullness of the early Mendelssohnian enthusiasm, was the musical Mecca of the time, and thither young Mason went. There he enjoyed the instruction of Moscheles, Moritz Hauptmann and E. F. Richter, great teachers, all of them, and there he imbibed inspiration and enthusiasm from that wonderful musical atmosphere which has always made Leipzig a paradise for musicians and students. But he did not restrict himself to the instruction to be had at one place, however valuable. He broadened and deepened his mental life by travel and by contact with different minds. He spent some time in Prague, as a pupil of Alexander Dreyschock. He visited many of the cities of Germany, making the acquaintance of musicians and playing with great success in public, and spent a part of the years 1853 and 1854 in Weimar, with Liszt, where he had for fellow-pupils, among others, Hans von Bülow, Karl Klindworth and Dionys Pruckner. He also played twice in London in 1853, and during his residence in Weimar he played both in public and at the ducal court.

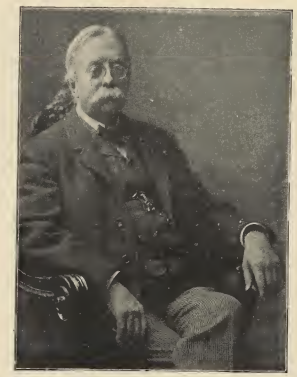
Studies with Liszt.

That Liszt entertained a continued friendship for, and interest in, his pupils was manifested in various ways, and especially from the fact that he kept up an occasional correspondence with him until within a few years of his (Liszt's) death. One of these letters, dated Weimar, December 14th, 1854, is in the most entertaining style, and nearly covers eight closely-written pages. It abounds in witticisms, puns and good-natured allusions to the personalities and characteristics of artists who were visiting Weimar about that time, and pleasantly describes recently passing events. Among the names mentioned are those of Clara Schumann, Rubinstein, Raff, Cornelius, Laub, Singer, Lidoff, Dreyschock, Pohl and others.

As a Virtuoso.

In another letter dated Budapest, March 2d, 1877, he writes: "During the time of your studies at Weimar, twenty-five years ago, you were then considered a virtuoso, and more than once astonished and charmed me by the display of your talent. It is extremely gratifying to me that you have established a wide reputation and won for yourself the fame of an extraordinary artist."

In 1854, after five years abroad, he returned to his native country and soon made a successful concert tour, going as far west as Chicago, and taking in most of the larger cities. These concerts were pianoforte recitals, given with no assistance—probably the first of their kind in the country. But public playing was never much to Dr. Mason's taste, nor did he enjoy traveling. So he settled in New York after this tour, where he became known as one of the most efficient, practical and *live* teachers of this or any other country. The writer of this article can testify, from personal knowledge, that he was held in great respect and admiration in Leipzig—in fact, his reputation extends wherever music is known and prized.



LAST PORTRAIT OF DR. MASON.

Labors for American Music.

After he began his career as a teacher his public performances were comparatively few. In 1855-56 he associated himself with Theo. Thomas, Carl Bergmann, J. Mosenthal and George Matzka for the purpose of practicing and performing the best chamber music, and the concerts they established at that time they continued for about thirteen years, Mr. F. Bergner taking Carl Bergmann's place after the first year. This club was particularly assiduous in making the chamber music of Robert Schumann known in New York. Mr. Mason received the honorary degree of Doctor of Music from Yale College in 1872.

As a Teacher.

As a teacher Dr. Mason was distinguished by the originality of his methods. A hint he received from Liszt gave him the idea of the "two-finger exercise," which forms so important a part of his "Pianoforte Technics"—an exercise which is, without doubt, the most important single contribution to the technics of piano-playing made in this century. It entails far-reaching consequences, and has revolutionized the practice and teaching of some of the best teachers in the country, besides greatly modifying that of others. He has recast it in his "Touch and Technic," published by the publisher of THE ETUDE.

Dr. Mason was not only a pianist, a teacher and a most thorough musician, but he possessed very great talent, if not even real genius, as a composer. He wrote many pieces for his instrument which are worthy the attention of pianists—a complete list accompanies this sketch. The best known of his pupils are W. H. Sherwood, E. M. Bowman, Perlee Jervis and W. S. B. Mathews, all of whom have reached the front ranks of the musical profession.

His Lovable Personality.

As a man Dr. Mason was distinguished by his sterling integrity, his genuineness, his lack of pretension, his openness and candor and his thoughtful consideration for others. He was quick to appreciate merit wherever found, generous in his sympathy and encouragement to younger men, and won not only the respect but the love of many who knew him but slightly. He was, essentially and technically, a *gentleman*, in the best sense of that abused word—a man who commanded universal respect, and of whom not only the whole musical profession but every American ought to be proud.

JOURNALISTIC COMMENT ON DR. MASON'S DEATH.

THE weekly musical papers, as well as the daily papers of the country, have devoted a great deal of space to notices and eulogies of Dr. Mason. In the city of New York, where he had so many friends, there were many beautiful journalistic tributes, and we reprint the following fine editorial from the New York *Sun* as an indication of the reverence of his fellow-citizens for this notable teacher and splendid man:

"For more than half a century Dr. Mason represented the highest in our musical culture. Himself the son of a distinguished educator of hardy New England stock—Lowell Mason, who 'made Boston a self-developing musical city'—he was not only a distinguished pianist and teacher, but he was a pioneer, being the first to introduce the piano music of Robert Schumann on his return here from Germany in 1854. He went abroad in 1849, no small undertaking for a musical student in those days, and studied the pianoforte at Leipsic with Moscheles, with Dreyschock at Prague, and from 1853 to 1854 was a Liszt pupil at Weimar. In his very interesting 'Memories of a Musical Life' Dr. Mason gave us one of the best portraits of the great Hungarian virtuoso and composer. He saw Meyerbeer, he knew Schumann, Berlioz, Rubinstein, Von Bülow, Raff. He took lessons in harmony from the veteran Moritz Hauptmann. He spent an afternoon at Zurich in 1852 with Richard Wagner. Mason was a genuine musical link between the Old World and the New.

"He became a zealous propagandist for the works of Chopin and Schumann and associated himself with the Theodore Thomas string quartet in the performance of chamber music. There are New Yorkers who still remember the time when Theodore Thomas drew the bow across the strings, long before he swung his magnetic baton. Matzka, Mosenthal, Bergner were the three others in this quartet; William Mason took the pianoforte part in the concerted music. He was never the possessor of the 'grand manner' in his art, never a master of broad dramatic effects and powerful tonal climaxes, as were Liszt, Rubinstein, Tausig; but his playing was characterized by finish, a sensitive delicacy, a sweetness of tone and touch, a poetic style above all, he was what most pianists are not, he was thoroughly musical. No one who ever heard him play in old Steinway Hall the Mozart concertos for pianoforte and orchestra under the conductorship of Theodore Thomas will forget the planissimo charm, the pearliness of scale and passage work, or the intimate, mellow interpretation. Not a remarkable composer. Dr. Mason has added his graceful quota to pianoforte literature. As a teacher he was remarkable. His influence was incalculable at a time when the country was full of musical quacks and charlatans. A well-read, modest, amiable gentleman, his heart was ever young, though he was nearly fourscore, and almost to the very last he followed the new developments of his art and attended musical functions with the zest of a true music lover. His interest in young American musicians never abated.

"The name of the Masons has always been prominently associated with the arts, with music, with the pianoforte and organ industries, with the drama; and it is safe to assert that William Mason will not be forgotten in the history of American music."

"The artist is the child in the fable; every one of whose tears was a pearl. Ah! the world, that cruel stepmother, beats the poor child the harder to make him shed more tears."—*Heine.*

WHAT IS GIPSY MUSIC?

By EDWARD BAXTER PERRY

It has become quite the fashion of late years among a certain class of composers and players to affect much fondness for what is loosely termed "gipsy music."

This name is very generally, and in the majority of cases inaccurately, applied to pieces of a light, rather trivial, but capricious character, especially if in the minor key and containing a few odd, unusual harmonies; unusual that is, to the common ear.

These bits of would-be fantastic, mildly piquant dance music are given the convenient and catchy title of "Gipsy dances," "Gipsy maiden," Camp-fire scenes" and the like, to account for their innocuous vagaries of style and facilitate their sale with the public.

Imitations of Gypsy Music.

They are, however, as easily distinguished from the real article, by the trained ear, as are the spurious imitations of "darky melodies" now flooding our music stores, the apotheosis of "fools' music for the fools," from the few genuine old plantation airs of real negro origin, dating from before the war and breathing the heart-break of a race in bondage.

Both are weak inaccurate copies, deficient, generally speaking, not only in the true spirit, but even in the physical features, the distinguishing traits of style and manner, by which the original may be recognized.

There is a real gipsy music, the crude but forceful expression of the impression, emotions, and experiences of that singular race, through the only medium of self-utterance which they know, and it has a musical and historical value entitling it to a legitimate place in the world's musical literature.

The gipsies are so called in English because at the time of their first appearance in England they came (or were supposed to come) from Egypt, hence, "Egyptians" gradually perverted in popular parlance into "gipsies." But they have nothing in common with the once powerful, highly developed race ruled by the Pharaohs, in physiognomy, language, customs or temperament.

In France they are called "Bohemians" for a similar reason, and Liszt, in his able work on the race, and its music, uses that name because he was writing in French and there was no other appellation by which to intelligibly designate them to the French. But they are not Bohemians and have no kinship with them as manifested by racial characteristics.

Far back amid the mists of prehistoric ages they had their origin, certainly, in Asia, probably somewhere in India, and they are supposed to have been driven out of their early abiding place and forced to begin their nomadic wanderings by the Mongolian invasions between the tenth and thirteenth centuries.

All that is known is that they are the oldest, and at the same time the least civilized and progressive, of the races now in Europe; having a distinct language and certain customs and unwritten laws exclusively their own.

Liszt on Gipsy Music.

Liszt says of them: "This people, that shares the joys, the sorrows, the prosperities, and misfortunes of no other; that, like an incarnate sarcasm, laughs at the ambitions, the tears, the combats, and festivals of all others; that knows not whence it came nor whither it goes; . . . that has no faith and no law, no belief and no rule of conduct; that is held together only by gross superstitions, vague customs, constant misery, and deep humiliation; this people that nevertheless is obstinate, at the price of all degradation, to preserve its tents and its tatters, its hunger and its liberty; this people, that exercises upon civilized nations an indescribable and indestructible fascination, passing as a mysterious legacy from one age to the next, all defamed as it is, offers nevertheless some striking and charming types to our grandest poets; this people, so heterogeneous, of a character so indomitable, so intractgeneous, of a character so indomitable, so intractible, so inexplicable, must conceal in some corner of its heart, some lofty qualities, since, susceptible of idealization, it has idealized itself; for it has poems, and songs without words, which, if united, might perhaps form the national epic of the gipsies."

It is from this people that Liszt has taken the musical fragments wrought into his Hungarian Rhapsodies.

Their Sole Form of Art.

The music of the gipsies, as above intimated, was, and is, their one and only form of artistic expression. The craving for self-utterance, common to the whole human race, no matter in what primitive conditions, the mental and emotional activities and experiences which with other races find varied scope and vent in the different forms of art (including, of course, the different departments of literature), with the gipsies are all concentrated into their music, which, by consequence, becomes intensely vital, racial, characteristic—vividly reflecting the elemental passions, the crude conceptions, the primitive but potent moods and ideas of these untutored children of nature.

This music is the life of the gipsy camps and endless wanderings, made simply but effectively audible in melodies and harmonies of their own untaught devising—as direct, natural, and free from subtile complexities as the life they embody.

A Music of Moods.

As in every racial art product, coming straight from the heart of the people, the form is the natural outgrowth, or crystallization of the subject matter, hence, in this case extremely simple—it consists entirely of songs, dances, and marches of varying moods and styles, but all elementary in construction. Yet all have certain physical traits in common, certain distinguishing birth marks so to speak, by which they may be recognized.

Peculiar Characteristics.

Among these we may note specially the constant, almost invariable use of the augmented second in melodic progressions, in the minor, as from B flat to C sharp, from F sharp to E flat, etc., also the frequent, sudden modulations, or rather unprepared transitions from the tonic to the key a major third above or below and back again—as from C to E major or A flat major. But the most characteristic ear-mark is the peculiar ending to the majority of their melodies, to be found in the music of no other race, a sort of slow turn or lingering embellishment on the key note, as if loath to leave it.

For example: B-A-A-B-A-G sharp-A, or some similar figure, varying slightly in rhythm, but always practically the same.

By one or all of these features true gipsy music may be known at sight.

The common belief that their dances are mostly in the minor is a mistake. They are usually in the major key and bright, though fantastic in character, but they contain frequent digressions into the relative minor by way of contrast.

"Frischka."

The best known among them are the "Frischka," a playful, capricious, daintily coquettish little dance in two-four or four-eight measure and moderate tempo, reminding one in mood, as in name, of our English word, frisky; and the "Zardas," a frantically impetuous movement, corresponding somewhat to the "tarantelle" though in a different rhythm and even more wild and furious in mood, suggesting the dance mood gone delirious.

The best example of this form within my acquaintance is the last movement of the sixth Rhapsody by Liszt.

Lassan.

The most familiar song from among the gipsies is the "Lassan," a dirge-like chant, slow, sombre, intensely melancholy, the expression of the deepest depression, even despair. Their marches, of which there are many, are bold, rugged, rather harsh, but stirring, with occasional gleams of rough humor lightening their otherwise stern, defiant mood. The most familiar of these is the "Rakoczy" (pronounced rahkowtsee), named for and dedicated to the celebrated Hungarian general and patriot.

Marches.

These marches were played upon a rude and very ancient form of harp in use among the gipsies, which is played with hammers instead of with the fingers, producing a clangorous metallic tone, well fitted for this half barbaric martial music in the open air.

Gipsy music reached its fullest development and greatest plentitude in Hungary less than a hundred years ago. There this nomadic people was protected, encouraged and granted many privilegcs for centuries, by the successive kings, and attained more nearly to a permanent domicile and the beginning of civilization than anywhere else, hence, their one art form flourished.

It was in Hungary that Liszt obtained the materials for the "Rhapsodies." The "tone epic of the gipsies," as he called them.

But it is not Hungarian music as is so often stated, except in the sense that the gipsies were, in a way, adopted as the national musicians of Hungary. No note of it was ever written by a true Hungarian. Though temporarily naturalized it is as alien to that country as to all others of the modern civilized world, a vagrant waif from the far away past of humanity.

A Common Imposition.

In this connection, though it is perhaps not strictly in line with the subject of this article, I am impelled to mention an amusing but successful piece of impertinence on the part of one of our leading bureaus one or two seasons back.

A string band, composed of alleged Hungarian gipsies, was widely booked in the West and South, with Lyceum Committees, Y. M. C. A. courses, and the like, on the statement that it was the Hungarian "Court Orchestra." Now as Hungary has no "Court," and has not had one for many decades, it having been absorbed by Austria long ago, it can hardly have a "Court Orchestra." The cool effrontery with which the ignorance of our public—managers included—was taken for granted, was an insult to our national intelligence.

EDUCATION.

A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his musical studies. Nay, his moral training is even of higher importance, since one *may* be a good musician, but *must* be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike to the latter. As regards his mental education, it is more important for him to know *how* to think than *what* to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly, than to know a great deal confusedly. There can be no doubt that a classical education is of great advantage to the musician, not only on account of the refining influence which a familiarity with classical literature exercises upon the artistic mind, but also on account of the languages. . . . Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect other stdies.—*Engel.*

"Beauty in all the arts is the result of softness, smoothness, delicacy, smallness, gentle undulations, symmetry, and the like. When, therefore, in music the melody is vocal and flowing, the measure symmetrical, the harmony simple and intelligible, and the style of the whole soft, delicate and sweet, it may with as much propriety be called beautiful as a small perfect Grecian temple, or a landscape of Claude Lorraine."—*William Crotch.*

TRIBUTES TO DR. MASON

From His Well-known Pupils, Associates and Friends

By W. S. B. Mathews, H. T. Frick, Perlee V. Jervis, W. H. Sherwood

[Editor's Note.—Mr. W. S. B. Mathews, whose appreciation follows, was closely associated with Dr. Mason in the preparation of his famous educational works.]

AN APPRECIATION.

BY W. S. B. MATHEWS.

William Mason's wholly peculiar position in American music and in the city of New York was due to a combination of at least three strong elements: First, to his musical equipment, which was broad, deep, cultivated, and commanding. Second, to his personal character, which was gentlemanly, stable, affectionate, true, and pervading, whereby it made itself felt in every contact he had with the world about him. Nathum Stetson (of Steinway & Sons) voices this well when he says that to take lessons of Dr. Mason was "almost a musical-religious training"—honesty and thoroughness being the keynote of the whole.

And, third, Dr. Mason entered the New York musical life at an advantageous period; he set in operation new influences, and he was an indispensable element in the development of the young Theodore Thomas, who stood, later on, a most imposing figure in his turn.

This sensitive and affectionate young pianist of twenty-six did great things in a quiet way. He set in motion the Mason-Bergman (afterwards the Mason-Thomas) chamber concerts, to maintain "the same standard as that of the celebrated chamber concerts of Mr. Liszt at Weimar," out of this grew Theodore Thomas. He invented handy processes of piano practice, to mitigate the boredom of sweet Southern girls who hated exercises. Out of these inventions, many of them suggested by things he had observed in the practice of artists, grew the system of technics.

Later on, in Paderewski's first season here, when the critics were still in doubt whether Paderewski's playing was good or bad, it was certainly so "different," Mason sounded the proper note in an easy letter to a daily newspaper. Suddenly it set the keynote which everybody has since recognized to be the true one.

DR. MASON IN HIS STEINWAY HALL STUDIO.

There is no one of the younger pianists, the great ones of our later experience, who has not experienced fresh inspiration from contact with this shrewd, many-sided, gentlemanly and sweet old musician, Baur, Gabrilovitch, and many others have testified to this.

To me personally William Mason was much the best musical friend I ever had. For thirty-eight years we had occasional contacts, and never without my learning something new of him, admiring more and more his rare personality, and looking up to the figure he made in the American musical world, even while leading such a quiet and seemingly absorbed life.

To me, as to Mr. Stetson, the religious and personal side of William Mason was equally striking with his musical gifts. Nobody came in contact with him without feeling this.

As a friend he was steadfast, true, willing to take trouble, ready to stand up for one, ready to fight if necessary. And best of all, he never forgot. Where you left him, there you always found him. In forty years of musical activity in a great city this kind of personal quality is bound to count. It did with Dr. Mason.

I have never met a pupil, an intelligent pupil of fair mental qualities, upon whom Dr. Mason's personality did not make this strong impression. Almost invariably in after life they have referred to his lessons as having on the whole left the strongest impressions of any.

Some day he will be recognized as an epoch-marking authority in piano technic; because he tried to teach something besides keyboard fluency, beginning where technic properly ought to begin, namely in "tone-production"—because tone-production is the source of expression in piano playing. That is to say, the means whereby expression can be realized.

Commencing at the head of the procession in New York in 1855, he died fifty-three years later, a most commanding figure, although a very old man. Such is the impression he gives from whatever standpoint his character may be studied.

He stood for the very highest ideals in music, in piano teaching, and in life.

DR. MASON'S GENIUS AS A TEACHER.

BY W. H. SHERWOOD.

In the death of Dr. Wm. Mason America loses one of her very foremost musicians and teachers. Dr. Mason was a most original and poetic musician of fine culture. His compositions are ideal, expressive and attractive to a high degree. His playing was full of rare sentiment, uniting a most exquisite touch with rare sentiment and color. I once heard him play the Schumann Quintet with Wilhelmj at the first violin in New York. Wilhelmj played as if his part was that of a solo artist, in fact in a somewhat more conspicuous manner than entirely in keeping with the *ensemble;* the other men did their work with a true artistic spirit, while Mason's part was always in evidence in the right proportion, with perfect taste and with an authoritative control, which really dominated the performance and carried the work through splendidly.

Dr. Mason's work on Touch and Technic contains much material that is unique, and as time goes on will be standard the world over. Like Konrad Kunz in his "200 Canons in the compass of five-finger exercises," Dr. Mason had the idea that the intellectual training of a piano player should be begun and carried on alongside of the technical and musical, in the very first stages or *formative period* of a student's career.

Mason's treatise on alternate legato and staccato, and his exhaustive treatment of the practice of scales and arpeggios, all subjected to a complete method of rhythmical control, are so well done that they will serve as a foundation to build upon, wherever piano music is known. While we may introduce new ways of mechanical detril in passage playing and new and different varieties of staccato, and although we continue to expect valuable works, both in the study of music and of piano playing and of their relation to each other, there is much in Mason's work that is permanent and need not be done over.

My own course of instruction at Mason's hands in Binghamton, N. Y., where he taught one summer, with Mr. Hamlin E. Cogswell and other musicians, who have become renowned, can be numbered among the most progressive and serviceable experiences in my entire career. The models of taste, artistic insight and musical feeling, as exemplified by Mason at this time, no less than several practical and highly valuable rules to guide my technical practice, have been of lifelong value and certainly stamp Mason as one of the truly great teachers, such as Kullak, Weitzmann, Deppe and Liszt, with whom I studied.

Dr. Mason's kindly spirit and willingness to encourage and help a young hopeful like myself I remember with gratitude. His ideas and high standards were maintained consistently throughout his life.

WILLIAM MASON A MODEL TEACHER.

BY HENRY T. FINCK.

It is often said that only one or two of every hundred students of music succeed in becoming public performers, the others—unless they change their profession—being "condemned to the drudgery of teaching."

"Condemned," indeed! Is there no drudgery in the career of a singer or player? And, on the other hand, cannot a teacher win fame and fortune quite as well as a pianist or a prima donna?

The late William Mason was proof incarnate that a man does not necessarily make a mistake when he deliberately prefers teaching to playing in public. Did not his own teacher, Liszt, do the same thing in the last three decades of his life?

It was as a pianist that Mason began his career after his return from Europe, in 1854. He used to express the belief that he was the first who dared to tour this country without a singer or player to give variety to the entertainment. Musical taste was extremely crude in those days; what his audiences liked best was such a feat as playing Yankee Doodle and Old Hundred simultaneously, one with the right hand, the other with the left. Under such circumstances, it must be admitted, it required no great self-abnegation on the part of the serious young musician to give up playing and turn to teaching.

It is fortunate that he decided to do so. As a player he could have done little more at that time than amuse idle crowds; as a teacher he could do his share—and a good share it was—of the educational work needed to raise American taste in music to a higher level.

European Study no Longer Necessary.

When he was a student it was absolutely necessary to go to Europe for a musical education. In the last three decades of his career it was no longer necessary to do so; and it was largely through his efforts that this change was brought about.

Liszt used to lament the fact that what distinguished his own playing from that of others could not be imparted to pupils. On the other hand, he never taught mere technical execution, except incidentally. "During the entire time that I was with him I did not see him give a regular lesson in the pedagogical sense," writes Mason in his Memoirs.

What, then, did Liszt teach? He taught "reading," interpretation, expression in general. The first time Mason played for him Liszt pushed him from the chair and told him: "Play it like this." From that one experience Mason learned one of the great secrets on which his own success was founded. As he says: "It eradicated much that was mechanical, stilted and unmusical in my playing, and developed an elasticity of touch which has lasted all my life and which I have always tried to impart to my pupils."

Mason imparted to his pupils a technic which had, among other merits, that of devitalizing muscular action in such a way that fatigue was reduced to a minimum—an enormous advantage when one considers how many hours a day even famous professional pianists are obliged to practice.

By precept and example he taught the secret of that variety of touch which helps the pedal in securing the richness and the chameleonic changes of tone color demanded by modern concert-goers.

Musical Expression.

The most important element in musical expression, as in elocution, is accentuation, and to this Mason paid special attention from the beginning, both as a pianist and a teacher. "All music," he said, "is full of nuances and accents of greater or less intensity, to which pupils hardly ever give any attention." He made them attend to these nuances, following the example of Liszt, who was particularly insistent on accentuation. But Mason had learned the value of accentuation before he went abroad, as the impressive anecdote related in his book (pp. 22-24) shows.

Had Dr. Mason taught technic alone he would never have become as famous as he did. It was his regard for expression that made him a model teacher.

His pupils felt that they were getting *results*—and that is why they all recommended him to other students, and why finally they came to him in such numbers that his Steinway Hall studio could hardly hold them.

He held pronounced views as to the importance of providing good instruments for beginners. An expert pianist, he said, can get a fairly good tone out of almost any piano, but young folks ought to have their ear for beauty cultivated by having mellow tones at their command from the beginning.

In discussing pianists of the day, Dr. Mason and I had many an "indignation meeting" at the modern tendency to play fast music too fast—in what Bülow called the "sewing machine" style, and recalling Schumann's amusing directions, in one of his pieces, "as fast as possible" followed by "still faster."

When Mason's book came out I was surprised that he endorsed in it the current amazing idea of tempo rubato—the notion that it is only within the bars themselves that retards or accelerations must be made, strict time being otherwise maintained. It was not thus that Chopin conceived the rubato (Berlioz came to the conclusion that Chopin *would* not play in time if he tried"), nor Liszt, nor Rubinstein, as I know from personal hearing; nor does Paderewski, nor did Mason himself *when playing!*

His Kindliness.

He lived eighty years, but, till nearly the end, his short, stocky figure, inclined to stoutness, and his kindly face, with its obbligato big eyeglasses and genial expression, was a familiar and welcome sight in New York concert halls. Unlike so many professionals, he was always sympathetically interested in the new composers and players. From Paderewski and MacDowell down, those who had real talent found an enthusiastic and appreciative friend in William Mason and a welcome at his home, where one could always find the elect of the musical world.

MacDowell was one of his great enthusiasms, and he has told us in his book how he made converts for him by playing his sonatas till the hearers became enthusiastic, too.

He never missed a Paderewski recital, and he once said to me that Liszt himself did not play his rhapsodies more wonderfully than Paderewski did.

How highly Paderewski esteemed him in turn is shown by the fact that he was one of a few intimate American friends to whom the great pianist never failed to cable a "Happy New Year," from whatever part of the world he happened to be in.

In his home, Dr. Mason's inclinations for the other arts were revealed, the walls of his drawing room being lined with paintings by Childe Hassam and other artists of note.

He had no enemies or detractors, so far as I know —a fact which speaks volumes for his character.

PITHY SAYINGS BY DR. MASON.

BY ROSE W. GREENHOF.

To the many pupils of the late Dr. William Mason, with the news of his death, must come a sense of deep, personal loss, and as one who counts it one of the greatest privileges of a lifetime to have studied with him, I venture to offer a few personal reminiscences.

He had a way of enforcing his teaching by short, pithy sayings and illustrations which were often very original. To a pupil who came to him with a good many bad habits, he said: "One might as well attempt to polish a pine board before it had been planed as to try to finish your playing in its present condition." In the course of the same lesson he repeated several times in a very impressive manner, "Cease to do evil, learn to do well."

In regard to pupils who failed to follow his directions, he said that he would not employ a physician unless he meant to take his medicine.

He once said to a pupil who had not mastered the art of quiet hand in legato passages. "Your hand bobs up and down like a hen's head when picking up corn," and to another whose touch was defective, "You ought to have a torch like the tread of a cat, but yours is like the tread of an ox."

He likened the piano to a human being which only gave out its best in response to love and gentleness, saying that pounding only brought forth harsh tones from the instrument and that the sweetest, richest tones were produced by a caressing stroke upon the keys.

His own touch was exquisitely beautiful, and the writer always felt that he touched the keys as though he loved them.

He had no patience with inaccurate reading and remarked once that one might as well go to his a, b, c teacher every time he read a new book as to depend upon his music teacher to correct mistakes of that kind. He said on one occasion, "If there is even a fly-speck on your music, I want you to know it and where it is on the page."

He had the rare faculty of inspiring his pupils to do the best that was in them; in fact, one felt that it was almost an unpardonable sin to do otherwise. Severe and unsparing in his criticism, he was equally appreciative of work well done, and a word of commendation from *him* could lift the pupil to the seventh heaven.

His teaching was in principles which always involved more than the mere work on hand, and his constant aim was to make his pupils self-reliant. He used to say, often, "You don't want to take music lessons all your life. I want to make you independent as soon as possible."

He, also, entered into his work with all the earnestness of a religious teacher. He affirmed that he considered no teaching worth while that did not deal with the principles that pertain to life, and not only to this life but the life beyond. "Try to do a little better each day than you did the day before," was one of his sayings.

About two years ago he was speaking one day of the future, and said that he believed that the present life was only a preparation for the next and that all the knowledge in any line acquired here would be of use hereafter. "People ask me," he said. "If I expect to play the piano in the other world. No, not exactly that, but I expect to use that knowledge in some way."

Those who knew him and felt the power of his strong personality can but think of him as having joined the "Choir Invisible."

DR. MASON'S PERSONALITY.

BY PERLEE V. JERVIS.

On the eve of my departure from the city I find it impossible to comply with your request for an article on Dr. Mason.

His powerful influence on music in America, and upon teaching and piano playing in particular, is a matter of record and history so universally known that I need not enlarge upon it. I would like to speak of some characteristics of the man, however, that have been an inspiration to me and undoubtedly to hundreds of his other pupils who loved him as much for what he was as for what he knew.

First. He was absolutely free from personal jealousy; he saw at once the good, even in his enemies; generously dwelt upon that good, and if forced to criticize always did so in the most kindly spirit. At one period of my study with him his health gave way and he was obliged to give up teaching for nearly two years. In considering the matter of a new teacher for me we went over a list of the prominent teachers in New York, one of whom he recommended to me, saying, "He does not believe as I do, but he can do some things for you that are very necessary to be done at the present stage of your education. I advise you to go to him." It was not until some months later that I learned that this teacher was a bitter enemy of Dr. Mason and had passed him without recognition for years.

At all the important concerts and piano recitals in New York Dr. Mason was to be seen. He was always first to recognize and applaud good points in the playing of friend, rival or unknown artist. I suspect that there is more than one artist in this country to-day who had his first encouragement and inspiration from Dr. Mason's enthusiastic "bravo."

Another characteristic of Dr. Mason was his willingness to help others; what he did in this way will probably never be known. More than one teacher owes his start on a successful career to Dr. Mason's kindly interest; he sent me my first pupils, and continued to send them as long as he lived; was ever ready to give advice drawn from his rich experience, this always freely and without charge; many other pupils can tell the same story.

His Patriotism.

He was an active propagandist for Grieg, MacDowell and many American composers when they were practically unknown in this country. A well-known work on music by a fellow-musician, in my opinion, owes its success in getting before the public largely to Dr. Mason's efforts in its behalf. On every subscription list for the aid of a sick or unfortunate artist you could always find Dr. Mason's name.

Another characteristic of Dr. Mason was his progressiveness. He was always up-to-date, nay, ahead of date; he knew all the great pianists, attended their recitals marked their excellences as well as their defects, and was ever on the lookout for better ways of doing things. How in advance of his time he was is evidenced by the fact that many features of technic that are being noisily exploited in certain methods at the present time originated with or were used by him twenty-five years ago when I studied with him. I have it on good authority that there is, or was, one teacher in Europe who made use of some of the prominent features of "Touch and Technic," giving his pupils to understand that they were original.

More than any teacher I ever knew, Dr. Mason had the power of throwing a flood of light upon a subject by an apt illustration and in a few words. A well-known musician said recently that he got more from Dr. Mason in one lesson than he ever had from any other teacher in five.

The keynote of his character was love, love of God and of his fellow-men; love was a word he used constantly in his teaching and from which he drew many effective illustrations, and perhaps his most enduring monument will be found in the hearts of his pupils who, in Wordsworth's words, will remember him for

> "His little, numberless, unremembered acts
> Of kindness and of love."

THE study of thoroughbass (harmony), even though it be superficial, conduces to a better understanding of good compositions, for it renders their construction intelligible; indeed it is the grammar of music, and therefore affords an indispensible insight into the nature thereof.—*Moscheles.*

With Dr. Mason in the Studio

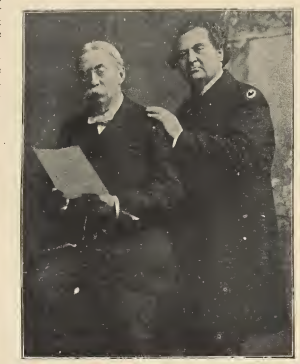
BY E. M. BOWMAN

[The following is from an interview especially obtained for THE ETUDE from Mr. E. M. Bowman, the well-known teacher, who was closely associated with Dr. William Mason.]

"For a great many years I had the honor and privilege, as pupil, friend and associate, of knowing Dr. Mason intimately. For a time, after I came from St. Louis to settle in the East, I was privileged, at his invitation, to receive my New York pupils in his studio at Steinway Hall, he, on those days, receiving at his beautiful home in the Orranges, New Jersey, such pupils as lived in that vicinity.

"Following, and ever since, that period I have occupied a studio on the same floor or adjoining Dr. Mason's at Steinway Hall. We have at times taught the same pupils, he guiding the interpretation and I the technics. Our pupils have gone freely from one of us to the other and all our relations during these more than forty years have been characterized by unbroken confidence and affection. Musically, William Mason was my father, my brother, my example and my nearest, dearest friend. I feel his loss deeply; it is irreparable; there is none to take his place.

"Naturally, however, I feel some delicacy in obtruding my personality at the present time when the grief of friends and loved ones, nearer to him than I, is so fresh and poignant. When a famous person dies unimportant people sometimes seek to make capital out of an alleged intimate acquaintance or friendship. I do not care, even by the remotest suspicion, to be counted in that class. I may be warranted, however, in saying a few things about this master whom so many loved. It seems but yesterday when, as the result of a youthful companionship (in St. Paul, Minn.) with Frederick W. Root, the now and for many years well-known voice teacher, of Chicago, son of George F. Root, the composer, I imbibed my first inspiration to come to New York to study with William Mason. The morning will long be remembered on which I went to take my first lesson in his studio at Steinway Hall, and the feeling of trepidation which certainly did not inspire my first performance before him of his charming study, *Au Matin*. He was kind enough to place a cushion for me on which to break the fall, as I finished, and ere long I was able, with one foot on the pedal and two hands on the keyboard, to steady the world a bit and to reduce to bearable degree the sensation that I was somehow up in the air.



DR. WILLIAM MASON AND E. M. BOWMAN.

How He Taught.

"It was his custom at that time to devote the first part of the lesson to technic and the latter part to interpretation. The technic included the more primitive forms of the two-finger exercise; slow, full-toned scales, and scales in accents of 3ds, 6ths, 9ths, especially of 9ths, (1) hands together, similar motion, an octave apart; (2) in mixed, contrary and similar motion, and (3) in canon form, in tenths upward and sixths downward, and in sixths upward and tenths downward. Then came the arpeggios founded on the major and minor triads, and then these founded on the diminished and other seventh-chord formations, as seen in his clever sequence of Primary and Fourteen Changes, which, with a few transpositions thereof, practically covers the field of seventh-chord arpeggios.

"The technics were practiced with accentual treatment, as now, but less elaborated in that particular. Dr. Mason ever sought to impress us with the idea that the practice of all the fundamental forms of scale, chord and arpeggios in fundamental varieties of touch, style, rhythm and speed was in the highest sense economical, sensible and necessary. With the added years these have become more elaborate.

"His method in regard to the teaching of pieces was as follows:

"By talking about the piece as a whole, and in the larger sub-divisions, the phrases and, finally, in the details, down to the smallest motive, or by playing the piece, in whole or in part, he sought to enable us to grasp the inner poetic meaning of the work and then to utter that meaning as though it emanated from the soul, as an improvisation or composition of our own. We were taught to understand and to feel; to apprehend and to express.

"At school we were taught the 'three R's.' From William Mason we learned to set equal store on the three H's, namely:

"To understand with the Head. Intelligence.
"To feel with the Heart. Emotion.
"To express with the Hand. Execution.

"Dr. Mason's pedagogic system laid equal stress on each of these three. The head must grasp and illuminate what the heart is to feel and the hand to express or execute. The heart must quicken into life that which the head has analyzed and the hand is to utter. The hand must be trained to utter the message which is given to it by head and heart. Who of Dr. Mason's pupils has not listened time and again to his lecturette on Head and Heart, ever new in some detail of word, expression, look, gesture or illustration, but ever old, like Truth and Virtue? And who will forget the emphasis on important words expressed by his gestures, sometimes in one form, sometimes in another, taking form frequently in a stroke of the back of the fingers of the right hand (the hand half open like a jack-knife half open), against the music-page under discussion, or of the back of the fingers of the right hand in the palm of the left; or, again, of a certain fashion he had of pointing with the index finger of the right hand to the passage in question, a movement that was individual and characteristic?

"When any certain passage presented greater technical difficulty than neighboring parts, he was wont to pull the passage to pieces and build up or have us build up special exercises in sequence form on the particular motives offering the obstruction. There he would require to be practiced with varying accentual treatment and so exhaust and batter down the difficulty.

His Teaching Methods.

"About Dr. Mason's teaching in respect to methods of practice much can be said. I can tell you what I have heard him say so often that no wonder at times their utterance took on an earnestness and intensity that suggested dangerous proximity to the limit of patient endurance. He has told me repeatedly that among all his pupils there were not more than ten or twelve who had ever learned and persisted in positively correct habits of practice. Just whose names were on this honor roll I cannot say. I would not if I could. Let every Mason pupil examine himself or herself and see 'if there be any wicked way in him,' and if there be, 'let him repent and do his first works;' let him practice according to the way the master preached, namely: SLOWLY, ACCURATELY, MUSICALLY. This means slow enough to perfectly anticipate what is due to be done; slow enough to prepare every finger and playing-member to do that very thing at the very first attempt (no stuttering or stumbling or second trial); slow enough to accurately sense it with the head, and to accurately perform it with the hand. This means: Putting the right finger on

> the right key in
> the right time with
> the right touch.

"Keep doing these exactly right things until the *habit* of doing them is established. Then speed up the movements by prudent advances until the degree of celerity and 'reserve skill' shall have been reached which is necessary to impart to the playing that sense of ease and repose which are positively necessary to artistic performance.

Dr. Mason's Playing.

"If the thousands of teachers who read THE ETUDE will burn this method of practice, so as with a branding iron, into the minds and hearts of their tens of thousands of pupils there will be in the next generation of players less cause for boastful comparison as to accuracy between the foot-pedal-thumb-lever-machine players and the head-heart-and-hand players, which is now made by agents to the disadvantage of the latter. Witness William Mason's own playing. How clean and perfectly finished it was! How finely cut was every phrase in every part! How rhythmically clear from beginning to the very end! There was no blurring of pedal; no slovenliness; no 'brushing the dust into the corners'—a favorite criticism of his on unfinished playing. And as to tone-quality, it was full, round, mellow, musical; under his fingers how a melody sang! Who ever heard him shatter a tone or smite the keys as do many pianists of the present day?

"Mason's playing was ever and always idiomatic to the piano as such; he knew its limitations as well as its qualities and powers, and, gifted by a wondrously sensitive musical ear and taste, it was as impossible for him to transcend those limitations as it would have been for him to strike a friend. All his ideals as to piano playing were models in artistry—tone, touch, rhythm, finesse, phrasing, climax, cadence, everything that operated to express the poetic content of the music.

"To him music was the Art Beautiful. Tone that was strident, noisy, hideous, and effects that were extravagant, bizarre, non-idiomatic to the piano, found no toleration in his teaching, his playing or his hearing. He was a pianist in an ideal sense and his compositions, like those of Chopin, are essentially piano pieces. On listening to them it would not occur to one, except in isolated phrases, perhaps, that the effects obtained could be improved or even maintained by transcription to the orchestra, organ or other instrument.

Dr. Mason's Compositions.

"As to the future of Dr. Mason's compositions, I have thought for many years and have often said in conversation that, as we shall swing back to a purer, more beautiful style of pianism, the compositions of William Mason will be regarded with more and more favor and their use will greatly increase. In the hands of a real pianist they are jewels. They are all familiar to me; I have seen many of them grow from the first sketch to the completed manuscript and have often had a small part in helping to decide the better way, in two or more ways, when the composer thought that he needed to hear the passage with other ears than his own.

"Every composition of his has more or less distinction. I do not recall a trivial one among them all. It was his practice to compose only when he had musical ideas to express. He never wrote a 'pot-boiler' in his entire career. His own compositions, particularly of later years, and especially his editions of the writings of other composers, are always excellent as to fingering, phrasing and style of delivery, and are therefore always helpful to the student. In this the Mason editions are very different

from the work of certain other editors whose purpose is apparently to enable their publishers to beat the copyright law, rather than to facilitate the study and performance of the piece itself.

Dr. Mason's Position as a Teacher.

"To me the teacher's art is the greatest of all. The teacher lives in his pupils and in his pupils' pupils, an ever-widening stream of influence. Pianist and composer though he was, William Mason's supreme title to musical immortality is vested in his superb genius as a teacher. I do not hesitate to declare that in my opinion the theories, principles and practice presented in Dr. Mason's various works on piano study and piano playing, as in his piano methods, and notably in his greatest work, "Touch and Technic," constitute far and away the most important contribution to piano pedagogic and piano study that has ever been made by anyone since the invention of the piano. The truth of this statement will be admitted, I think, by anyone who will adequately, with open mind, investigate and test the system. Its value will be appreciated better and better as the years shall come and go.

"The readers of THE ETUDE and of other periodicals owe a debt of gratitude which cannot be easily measured to W. S. B. Mathews, co-laborer with Dr. Mason for his always lucid and loyal analyses of the Mason system.

"Dr. Mason's influence as a teacher, through his hundreds of pupils and by the spread of his works, will widen and deepen like a great river on its course to the sea. His ministry, too, to his pupils was not alone musical; it dealt with the problems of life. In his lessons we shall ever remember with what fine and perfectly natural gradations he was wont to pass from the correction of a specific fault to the enunciation of broad principles of thought and action, the observance of which would make not only the specific fault, but, as well, the whole brood of analogous faults, in music or out of it, impossible.

"Personally, Dr. Mason was a refined, noble, lovable character; modest, approachable, ever sympathetic and helpful to younger artists and students needing encouragement and advice. I could fill an entire edition of THE ETUDE with personal incidents and illustrations of his characteristic traits, but I must close with a reference to his last visit to my studio.

A Last Visit.

"It was a lovely day in June and but a few days before the final illness. I was in the midst of a lesson, but I quickly recognized the familiar knock on the door and hastened to open it and invite him in. As he crossed the threshold there seemed to be a halo about him irradiating sunshine, illumination and benediction. He was, it is true, pale of face and hesitant in pace, but his spirit was still regnant in the familiar 'How are ye?' the greeting that I have heard these manifold hundreds of times, and I saw not, save by intentional scrutiny, the enfeebled form or the drooping eyelids nor noted the slower steps as he passed along and took his seat in the chair that I had just vacated—my teaching-chair—almost, it seemed, as if to give me a lesson, as of yore.

"I seemed to see him that morning as I had so long known him and as he now must be, in that realm of eternal youth, health and happiness, with eye alert, with face illumined, with mind intent, with form erect and squared as always to duty and opportunity to do good. As we sat there, he in my chair and I on a piano stool facing him, he fell to ruminating on the past. At length he remarked, referring to his long career, accompanied by a peculiar nodding motion of the head as if to lend emphasis to the doubt in his mind:

"'I don't know if it has been at all worth while.'

"'Well! *I* know if *you* don't,' was my quick rejoinder. 'Speaking for myself, and I am only one of your hundreds of pupils who no doubt feel much as I do, I began taking lessons of you in 1866; this course of instruction in one way or other has continued to the present hour and I want to tell you, my dear friend and master, that in all this time I have never practiced an hour or given a lesson which has not been permeated and blessed by your instruction and influence. I am sure that there were then, as now, while I speak to you, tears in my eyes and in my voice.'

"The dear old smile spread over his face, a faint trace of color came to the wan cheek, his eye kindled and the voice, warmed and deepened by the unique love which a great teacher ever feels toward an earnest, loyal pupil, took on again the old-time firmness and chiseled clearness of enunciation as he replied:

"'That is very kind in you; I thank you.'

"As he uttered the last clause he brought his hands together across his chest with the tips of his fingers touching each other in the significant way which those who are familiar with his gestures will readily recall.

"This seemed to be the natural conclusion of our visit and he rose from my chair to take his leave, the last time, in the Providence of God, that he was ever to honor me by sitting there. I followed him, impressed by sad forebodings, as he passed out of the door and along the hall to the head of the stairs, down which, accompanied by his attendant, he went, the stairs up and down which he has gone for nearly fifty years, but which, alas! will be honored by his steps nevermore."

WHAT SHALL OUR PUPILS PLAY?

FREDERIC S. LAW.

How many of our pupils are always ready with something to play? Does it not frequently happen that the pupils they are studying are insufficiently prepared for performance before others, and that those less recent have been partly forgotten, so that they also are equally out of the question? Between these two unsteady stools the would-be player often falls to the ground, as all teachers know to their sorrow.

The best remedy for this disheartening state of affairs is the radical one of last year's pieces. Most pupils, however, greet this proposition with a feeling of dismay. "What!" they cry. "Those old things long ago consigned to the limbo of forgetfulness?" Yes. If they were worth playing last year they are worth playing this year—more so, indeed; for with your general advancement in musical experience and technical skill they can be executed with great mastery and intelligence, their possibilities more fully exploited.

Keeping Pieces Ready.

Learning a piece that shall always be at one's command is like roadbuilding. When a fine road is completed it does not long remain of itself in its first condition; it soon requires care and attention, more so at first than later when its bed shall have been thoroughly shaken down and accommodated to the ordinary exigencies of travel. So a well-learned piece also requires constant care and attention to keep it in its original state of finish. Few realize what vigilance is necessary to keep up even a small number of pieces that shall always be at one's command. In art, as in life, one's present acquirements are built up on what has been previously attained; a strengthening of the foundation results in the greater solidity and beauty of the ever-growing superstructure. At the beginning of every season the teacher should review the work of the season before, which is thus brought up to a higher point of refinement than was possible at the first time of study, and forms the basis of a working repertoire.

A Practical Plan.

The following letter, which was written by a teacher to one of his pupils, suggests a plan that may be recommended to those who labor under the chronic disability of having nothing to play. The scheme, to be sure, is on a rather extended scale, being designed for one who was herself a teacher and hence eager to improve during spare time; but it can readily be cut down for the less ambitious student. An hour a day devoted to such practice for two or three months will be found to work a vast change for the better when study with a teacher begins again:

My dear Miss:

It occurred to me that if you adopted a system for regular practice you could accomplish a great deal. For instance, you might try this plan:

Take one of your more difficult pieces and devote an hour a day to it for a week or ten days—better in two periods, however, than in one. Then put it aside with others that you have mastered and play them all over once or twice a day to keep up your repertoire. Pieces that you know very well need be reviewed but two or three times a week. Then take another period for technical practice—studies, finger exercises, scales, arpeggios, etc., until you can execute them fluently and easily. I should not attempt too much variety in these. Find what seems to do the most good and keep it up for a month or more, when a little change may be advisable. I think studies are only valuable when played with the utmost fluency, so do not take many of them but work them up to a high point of execution—half a dozen will last for three months, if well selected. Then do not attempt to do all your technical practice at one time; let it alternate with some familiar pieces, so that you may not fatigue yourself and thus run the risk of muscular strain.

In this way I should review all your recent work. Constant reviewing is the only way to keep up a repertoire, and this is not always possible when one is with a teacher. Then, too, you have no doubt found out that you can accomplish more with a piece by letting it go for a time and taking it up later. You could carry out this scheme in two hours a day, with perhaps taking a little extra time to play well studied pieces for your own enjoyment at some period of the day or evening.

Sincerely yours,

MUSICIANS AT RECEPTIONS.

THE custom of inviting musicians to receptions with the object of inducing them to perform, is one that many great artists feel is altogether reprehensible. The artist likes to feel that he is personally desirable as a guest. It is uncomfortable to know that the sole reason for his presence at the social function is to entertain. The doctor, the lawyer, the merchant is not required to give an exhibition of his ability—why the artist?

The young teacher who is endeavoring to establish a business finds the reception a valuable adjunct in securing publicity. It is to the young teacher's interests to secure an engagement to play at local concerts or receptions, no matter whether there is any remuneration or not. With the mature artist the condition is different. Except when visiting friends to whom the artist is under personal obligations there is no reason why he should be called upon to give his professional services without remuneration. The following, which appeared in *Harper's Weekly*, gives some interesting aspects of the question:

At a reception Jules Massenet, the composer of the operas "Werther," "Manon," "Ariane," etc., the other day related out of his rich treasure of anecdotes some amusing artist stories. Liszt was talked about, and Massenet told that the great virtuoso had a genuine dread of invitations, because he was afraid of being asked to sit down at the piano and play. "They throw a cotellete before you," he exclaimed, "and say, 'Now you must play.' No, no, I don't want this."

Chopin, too, hated playing at social festivities. To a lady who, after the dinner, asked him to play he melancholically answered: "Is it really necessary? I only ate so little." These stories reminded Mrs. Munkaczy, the widow of the Hungarian painter Michael Munkaczy, who among others had listened to Massenet, of a singular experience she had with Rubinstein. It was in London. A prominent lady wanted to invite the artist, together with some princes and diplomats. "If he has any idea that you would ask him to play he is certain not to come," said Mrs. Munkaczy to the lady. "I must be able to promise him that he will not be importuned." "The piano shall be hidden," the hostess replied. "I swear to it."

Rubinstein came. Everything went all right. The piano was standing in a corner of the large salon, behind a sofa, and was even, out of precaution, covered with rugs. After the dinner Rubinstein approached Mrs. Munkaczy: "Why, haven't they a piano here?" "No, no, dear friend; but, yes, of course they have one, but it is never used. I think it is over there under those rugs." Five minutes later Rubinstein was sitting before the instrument, and he played for a whole hour.

LETTERS TO PARENTS

By JAMES FRANCIS COOKE

A Tactful Way for the Teacher to Tell Some Things That All Parents Should Know

THE intelligent cooperation of the parent is of greatest value to the teacher. Very few parents of our day have had any musical advantages whatever. The teacher requires the pupil to do many things that seem illogical, even unreasonable, to the parent. How to inform the parent is always a great question. An individual letter sometimes offends, but if you make an announcement stating that you intend to send a series of letters to the parents of all your pupils with the view of improving your work through their cooperation you will doubtless find that the parent will look forward to your letters with delight.

The writer has tried this plan and he has found the most enthusiastic appreciation among his patrons. The work of the pupils improved from the start and the good effects of the initial campaign have lasted for many years. A written letter is always more effective than a printed notice, but some of the writer's pupils have had letters similar to the following printed and have made a practice of sending them at stated intervals of one month after the first lesson of the new pupil.

Instructing the Pupil Not Enough.

Teachers make the mistake of expecting their pupils to discipline themselves. Discipline is a matter of habit and must be cultivated. Very few young pupils have wills strong enough to direct themselves. They need continual reminders from their parents. In this way they in time attain self-control, but intelligent parental assistance is always valuable. The following letters may be changed and adapted to circumstances. The additional interest in your work which these letters indicate will also have a very good effect upon your business and unquestionably secure the interest of other parents who may be seeking musical instruction for their children.

I.

A Letter on Practice.

I have found that it is best to commence a letter campaign with the subject of practice. Announce your intention in a short paragraph and do not make the body of the letter longer than three hundred and fifty words at the most.

My Dear Mr.....:

I have planned to send a series of letters to the parents of all my pupils during the coming season. My object is to invite your assistance in the cultivation of some details that must be worked out at home. The pupil is with the teacher only one or two hours out of one hundred and sixty-eight hours. It is what the pupil does in the one hundred and sixty-six hours at home that counts. I want you to know that I am taking a personal interest in your child and am anxious to work with you for success.

Practice is the great lever of success in music. Practice must above all things be regular. To practice three hours one day and not at all for the three following days is worthless. One good half hour spent regularly is better than the above plan. When possible it is better to have the practice period divided. The following plan is a good one:

Morning	Afternoon
Technic, 10 Minutes.	Technic, 10 Minutes.
Studies, 10 Minutes.	Pieces, 10 Minutes.
Pieces, 10 Minutes.	Review, 10 Minutes.

When a larger period is prescribed the time may be divided proportionately. When once the pupil has commenced musical work it should be pursued with great regularity to the end. My next letter will be upon the necessity of slow practice.

Very cordially,

.....

II.

A Letter on Slow Practice.

My Dear Mr.....:

Parents often wonder why teachers oblige piano pupils to play so slowly. The reason is that in playing, so very many things have to be considered that unless the pupil plays slowly at the first he becomes confused and forms the almost ineradicable habit of making mistakes. No pupil should be permitted to play a new piece or study rapidly. By slow playing the mind and the fingers become so carefully trained that after a time a kind of automatic control comes into being. The fingers seem to go by themselves. Then the mind steps in and again takes a higher control and the pupil who has mastered the finger part of the problem is able to play with expression.

The great Napoleon once said, "I am in a hurry—therefore I will go slowly." Virtuoso pianists all know that if a passage in a piece is to be played at a very rapid rate, it is better to prepare that passage at a very slow rate until mastered absolutely. Then the speed is gradually raised.

Encourage your child to play very slowly. It saves both time and useless mistakes.

Very cordially,

.....

III.

A Letter on Concentration.

My Dear Sir:

Without concentration practice is useless. The teacher's greatest problem is to secure concentration. It must be cultivated and can rarely be developed by continual criticism. I endeavor to make the work of all my pupils as interesting as possible. I choose as attractive teaching materials as I can find and then I try to present them to my pupils in the most interesting form.

The pupil should never be permitted to practice when genuinely tired. The plan of having the pupil practice immediately upon his return from school is not advisable. Better let him play for an hour or so and then let him read some interesting book for a little while. Then he will be in condition to do some good practice.

The piano should be so located that the pupil may not be distracted by the sight of his companions playing in the street. He should learn to know that his practice hour will be respected. He should know that he will not be disturbed by conversation in the room or by the intrusion of strangers. Time and again I have pupils come to me and say: "I couldn't practice. We had company." I have known weeks to be wasted by "company."

If the pupil apparently has his mind on other things or is not doing the lesson assigned to him he should certainly be reminded by the parent. Anything you can do to assist me in securing concentration will be heartily appreciated.

Very cordially,

.....

IV.

A Letter on Exercises.

My Dear Sir:

I frequently have parents ask me: "Why are exercises necessary?" It would be possible, of course, to teach piano without the use of exercises, such as finger technic, scales, arpeggios, etc. In fact, many pianists advocate this, but teaching piano and playing piano are two very different things. Teachers find that exercises are an economy of both time and labor. Exercises then are given for economy. They are short cuts. One exercise may embody movements that may be found in a thousand places in pieces. Exercises make the acquisition of pieces more agreeable.

I do not think that too many exercises are advisable. I endeavor to select a few good ones at a time. Exercises are also desirable in cultivating touch. In pieces the mind of the pupil is diverted by one hundred or more other things. In exercises he can if necessary concentrate his mind upon the matter of touch.

My next letter will be upon the subject of regularity.

Very cordially,

.....

V.

A Letter on Regularity.

My Dear Mr. .....:

Very little can be accomplished in music without regularity. It is very much the same as with school work. In some European countries teachers have arisen who have advocated a plan of public school education upon an irregular basis. The pupils were taught at "all hours" and without system. These methods have always been short-lived.

It is best to have a regular time for practice and the pupil should report to the musical instrument at that time if his inclination, interest and love for music do not induce him to go to the instrument earlier of his own accord.

The lessons should be regular. A lesson missed always means a set-back. It seems to break the chain and upset the teacher's plans greatly. This is one of the reasons why most teachers make a practice of charging for all lessons lost except in cases of illness. The other reason is that the teacher who reserves a period for a lesson can not afford to have it forfeited for idle causes. Time is the teacher's stock in trade, and if not taken as agreed, is a loss which no teacher should be asked to sustain.

Pupils should be encouraged to be ready a few minutes before their regular lesson time. Much valuable time is often lost by tardiness.

Very cordially,

.....

VI.

A Letter upon "Reviewing."

My Dear Mr. .....:

Reviewing old pieces is just as important a part of a child's musical work as acquiring new ones. I always endeavor to have my pupils at work reviewing some old piece. It is human to forget. In piano playing we have not only the mental but the digital side to consider. The fingers need constant practice on old pieces, otherwise the pieces are soon forgotten.

It is better to take fewer new pieces and keep the old ones up than to take a great many new pieces. Most pupils continually clamor for new pieces. If I were to give them a new piece every time they asked for one their work would become very imperfect in a very short time. It is far better to learn the old pieces thoroughly and advance slowly than to have a number of pieces "half-learned."

Very cordially,

.....

VII.

A Letter on "Exactness."

My Dear Mr. .....:

A player who is not exact is always a difficult problem for the teacher. The way to cultivate exactness is by means of slow playing and careful observation of both the notes and the fingers. Inexact players are usually nervous, excitable children and are frequently ones who are very anxious to become exact but who have difficulty in securing self-control.

Some of the parents of my pupils may think that I keep them needlessly behind. At the same time I am usually fighting hard for exactness. Nothing makes such a drain upon the teacher's patience or nerves. It sometimes takes months to conquer an inexact pupil. Even when conquered the teacher is obliged to resort to continual vigilance to keep the pupil in control sufficiently long to develop habits in the pupil which will lead to permanent accuracy.

If you hear your child making mistakes, or playing carelessly, the child should be cautioned to play slower and to take more pains. There is always some slow rate at which the pupil can play the passage right. The trouble is that pupils like to "hear how the piece sounds" at the sacrifice of precision. This is a dangerous practice and one which every parent should curb at once.

Very cordially,

.....

VIII.

A Letter on "Interest."

My Dear Mr. .....:

Our greatest teachers have all laid much stress upon interest. The parent should leave nothing undone to foster the pupil's interest. A kindly consideration for the pupil's musical welfare, a willing-

ness to listen to the pupil's crude attempts to play and an occasional conversation upon musical subjects will do more to put the child ahead than hours of harsh criticism.

The child should be encouraged to read books on music intended for children, such as Polka's "Musical Sketches" or Tapper's "First Studies in Music Biography." These books will create an interest that would be very difficult to bring about by any other means. An occasional present of a good musical picture for the child's room will also stimulate the child's desire to excel.

The child should also have the advantage of a good musical paper. A budget of advice suggestion, historical and biographical facts pertaining to music, and a collection of new and interesting music brought to the house monthly have an incalculable effect in sustaining the child's love for music. A good musical paper is always an economy, as the pupil's progress in one year should pay the cost of the subscription for the paper many times over.

If we can maintain the child's interest half of the battle is won.

Very cordially,

.....

A GREAT ARTIST ON MUSICAL CHARITY.

One of the most contemptible forms of graft known in musical circles in this country is that through which artists are induced to take part in "charitable" concerts. Once the services of the artist are secured the well-meaning people who give these concerts go among the music lovers of the community in which the concert is to be given and persuade them that they should attend the concert for the sake of charity. Charity really does not enter into the matter in any way, for those who receive the tickets secure in return a very fine concert. The artist not only is forced to forfeit the value of her services, but she also is obliged to forfeit twice the amount—as those who attend the concert are much less likely to attend others.

This has been very aptly expressed by Tetrazinni in the following extract from the *Daily Telegraph* of London. Let those who are charitably disposed give liberally without exacting a good concert for their liberality—a concert for which the artist is obliged to pay.

"Do you see that pile of papers lying on the table over there? Every one of those papers is an invitation to sing for charity. They all came this morning. If I consented to sing for each of those charities I would be kept fully employed for the next year. That is the harvest of one day's post alone. If I sang for every charity that asks me I would be singing morning, noon and night for the rest of my life, or until my voice broke down.

"Now, I do not want you to think that I dislike giving to charity, or grudge helping other people less well off than myself. I love to give, but I like to give in my own way, and to the charities in which I am personally interested. Do not imagine that it costs nothing for me to sing for nothing. On the contrary, it costs me a very great deal. It costs me more than gold, or trouble, or time, or exertion, for it costs me—fame! To every artist fame is more precious than gold. People do not value what they obtain easily and cheaply. Managers think little of artists who sing for nothing—that is to say, for so-called charity.

"As with the managers, so with the public—the great public which holds in its grasp the fate of every artist, the public which is apt to weary of things and people with which it has grown too familiar. I do not intend to let the public tire of me, and so I do not let them hear too much of my voice. I am firmly of the opinion that the secret of popularity and continued success lies in the amount of reserve and dignity which a singer maintains. Does not common sense say that it is not wise to give people the chance of saying, 'Oh! I can hear Mme. —— for nothing next week at Mrs. ——'s charity fête. I'm not going to pay for hearing her at the opera.' The box-office can prove the wisdom or foolishness of it, for on the results of the booking office depend the engagement or non-engagement of the artists. If I sing for one, you see, I must sing for all; therefore, it is impossible."

Music, once admitted to the soul, becomes a sort of spirit, and never dies; it wanders perturbedly through the halls and galleries of the memory, and is often heard again, distinct and living, as when it first displaced the wavelets of the air.—*Bulwer-Lytton.*

THE ETUDE

MUSIC IN THE OLD WORLD

What the Masters of Europe are Thinking and Doing

By ARTHUR ELSON

The death of Rimsky-Korsakoff closes the activity of the foremost of Russia's national composers. He, more than any other of the "great five," brought Russian music to the point where it could claim the admiration of the world. He was the pioneer in action, even though Balakireff may have been the leader in thought. Unable to rival the titanic strength of Tschaikowsky, who was cosmopolitan rather than Russian, he has yet shown himself such a master of graceful expression and melodic directness that he will undoubtedly hold the high rank he has already attained.

It is even probable that the work of Rimsky-Korsakoff marks the culminating point of the Russian school. The folk-music of that country, so wonderfully attractive in its variety of expression, yet all imbued with a note of haunting sadness, has formed the basis of an important musical development. But the movement is now halting a little, and the mantle of leadership is falling on the shoulders of second-raters. In the first rank, Glazounoff alone remains, less distinctively national, but truly great in his command of orchestral color and melodic richness. It would almost seem to be the law in music, as in other subjects, that each special epoch or school is represented by a few men of genius, who discover and express its beauties; but soon its natural limitations are felt, and the few geniuses give way to a host of merely talented followers, who lack the force of true originality.

Musical Æsthetics.

In the *Quarterly of the International Musical Society*, Felix Clay writes interestingly on the origin of the æsthetic emotion. The tendency has been to regard enjoyment of music and other arts as a feeling of mere pleasure, not related to the more primal emotions that grow out of the struggle for existence. Ribct, for instance, takes this view. But the article in question shows that the capacity of enjoying music rests ultimately on fundamental instincts of self-preservation. It quotes Wallaschek's "Primitive Music" to show the absolute utility of tonal perception in the daily life of primitive times. The identification of noises, as differing from tone, and differing among themselves, would give direct aid and information for defense against enemies; the power of distinguishing tones was undoubtedly invaluable to the prehistoric hunter; while a rude sort of music has probably always been connected with sexual attraction.

Grant Allen, in his "Physiological Æsthetics," long ago noted that the effect of regular vibrations stimulating the auditory nerves gave rise to pleasurable sensations. The capacity for detecting these vibrations comes directly from primal necessities of existence. The enjoyment of regularity in vibrations may be inherent in our physical structure, but there is also the possibility that we inherit an instinct warning us that noise was usually a prelude to strife and danger. We hear music, then, not only with an enjoyment of the regularity of sound, but with a primal sense of relief in the unconscious certainty that it is not the warning of a coming struggle, but that we are free to extract all the pleasure we can from the sensation. The great development of the art, which has taken it infinitely far from its original basis, would almost justify the idea that it is wholly in artificial development; but a little reflection will show that primal instincts do underlie the æsthetic emotion, after all.

Origin of Greek Music.

In the monthly journal of the same society, François Pasini treats briefly of Greek Music, taking the view that it shows two main influences, Asiatic and Egyptian. While this is true, he greatly overestimates the importance of the Asiatic, which may be almost wholly neglected. The theoretical basis of Greek music, so clearly set forth by Pythagoras, shows signs of Egyptian lore, but no trace of orientalism.

The subject of Greek music, so clear in theory, is still surrounded by much mystery as far as actual fact is concerned. It was intimately connected with poetry, especially at first. Homer and Hesiod notable examples of the earliest period their epics to the lyre, like the Welsh later date. Then came hymns and odes, songs of more delicacy and brilliance, such of Sappho and Anacreon. The Attic drama a complex mixture of solo and choral declam

So far as we know, the melodies were tinctly minor in effect. The scales were but with different intervals from ours. T corresponds with our scale of C. The mode ran from D to D, while the Doric with E. Above these, in order, came th lydian, Hypophrygian, Hypodorian and M The Dorian was most used and admired.

For instruments, the Greeks had the very closely related kithara, the magic oriental harp), the aulos (a single or doub sometimes with a sack like a bagpipe), the (trumpet), and the Pan pipes. Probably included also some reed instruments. In t of Kradias," a menacing accompaniment march to execution, the gloomy color would something like our bassoons.

It is commonly said that Greek music was in unison, but probably the accompaniment some variety. Very good music may be with such simple means, as is shown by the beauty of the old Seotch folk-songs. The of little tone-pictures shows that the inside was probably fairly well developed. former, we read, gave a reproduction of "I have heard a better tempest in a pot of water," said one of his auditors; and from the familiar phrase, "a tempest in a te

Musical Interest.

The dull season is on in France. The only event in Paris was the concert of the Rebikoff, who curtained off the stage and works of his own that rivalled the stories Allan Poe for weirdness. Notable among "Les Silhouettes," "Reves," a "Bear Dance" "Autumn Leaves," Henri Cain and Jean have used "Quo Vadis" for an operatic first performance to take place at Nice.

Federico Chucca, who died in March of by the *Imperial* as the Spanish Offenbach the other end of Europe, Oskar Merikanto Finnish composer, has had his opera, Regito," produced at Wiborg, and will be at Helsingfors. Walter Niemann, a Italian piano music, gives praise to Frescobaldi, Pierro, Ferrari, and Del Valle de Paz. Ricci-Signoria for three Poetic Suites. new opera, "The Vagabond and the Pr booked for an early appearance at Vienna sic. Busoni, too, enters the operatic just finished "Die Brautwahl."

At the command of King Leopold of the venerable Gevaert has produced a Cor which has already received the title of "The Belge." This at once opens up a large the American composer. We shall certainly "Philippine Hymns" at an early date, and Rep. Hobson, if properly approached, write the words for a national song to Japan."

English festivals and other concerts have a large crop of native music. Parry's cantata "Vision of Life," is rated as the culminating art. The words are his own. Stanford's Mater," is another example of thorough Grauville Bantock's short cantata "The Wanderers," with poetic words by Whitman, admirable illustration of his picturesque Elgar's orchestral suite, "The Wind of the a remodeled work, with a good overture and but the critics seemed to think the music style rather than. Other works of note are kenzie's masterly "Empire Songs" and "The of Dee," a pretty ballad by Charles Wood.

In Germany, Carl Muck has won distinction by his conducting at Pavreuth. The Richard Strauss is due for performance at Dresden, Berlin this season, and later at Monte Carlo. French. The firm of Leuckhardt, publishers of composer's works, has brought out a new edition of the popular Noren's "Kaleidoscope," which contains two themes resembling parts of "Heldenleben." It is only the musical critics that anyone who couldn't find better things to be sued; and there is no truth in the report that Strauss will proceed against the Musical Courier because it makes a noise like his latest score.

THE BASIS OF MUSIC MEMORY

By THOMAS TAPPER

Many people memorize music with ease. They seem to possess a faculty for retaining the symbols of the printed page without care and without loss. Many such cases, carefully examined, reveal, however, other faculties than mere absorption, if one may so express it. Mr. Kipling has pictured the training of his very capable hero, Kim, in a manner to prove that accurate observation of details and the retention of them is more than natural ability. It is this plus exact training.

The ability to remember the music one studies and to play it "without the notes" is susceptible to training, and this training is based on several lines of activity. Applying this to the piano, there are to be reckoned with the note picture, the mental impression, the grouping of tones in chords, the melody, and the Form in which the composer's meaning is expressed. With these the average student (if there is any such student) becomes familiar to an extent, by repeated playing, carried on to the extent that the hands themselves seem to be gifted with the power to reproduce the music. Many a student is familiar with this condition and many another, alas, with the other condition which arises when, playing without music before others, the hands suddenly lose their cunning and the mind is powerless to suggest or assist. What causes this?

In a word, inexact study.

Verse and Prose.

It is a common expression to hear people quote authors. When this is attempted, with accuracy, it is from verse rather than from prose that such quotation proceeds. The explanation is simple. Besides the beauty of its expression, the form of verse, its rhythm and rhyme, and the grouping of lines into stanzas are a help, a suggestion that keeps the mind up to the model. We seldom hear people quote prose exactly; and for the reason that prose is a more severe test upon the memory for accuracy.

Public school teachers tell us that children learn to read music with greater facility than they learn to master the symbols of the mother tongue. They also tell us, and any one may make the observation for himself, that they memorize readily the voice music they study. This is possible because music, like verse, has its rhythm, its rhyme, and its repetition—and because they, arranged by the skillful composer, are so set off, one against the other, that they are mutually suggestive.

It is surprising to the student, who has never given thought to the matter, how *little* comparatively need be memorized of a composition to make one master of the whole. But even this reduction of what may be called "new measures," or "independent measures," is not an ultimate safety device, it is only a help springing from a remoter reason or condition. Before we can safely trust to the suggestiveness of music to impress itself on the mind we must carefully study the structure which the composer is building; that is, the form and sequence in which the composer expresses himself. Technically, this is known as the study of Music Form; in practical application, it is the possession of a ground plan, on which the composition is erected; and it is the mastery of this ground plan which makes playing "without the notes" a secure and insured adventure.

Let us apply this phase of our subject to a specific type, reserving the application of other elements for later consideration. On page 253 of the April Etude there is a composition by Geza Horvath, entitled the "Jolly Miller's Boy." This composition consists "over all" of fifty-two measures. Mark the measures in order from one to thirty-six.

Played at the indicated speed, perfectly, this music would impress a musical listener as consisting of three parts. Part I is the sixteen opening measures; Part II, the following twenty measures; Part III, the first sixteen measures; here the Da Capo measures are not printed out, but frequently they are. The Form then of this composition is threefold. Parts I and III are identical. Part II is in contrast. The following lines picture this Form:

A ——————— 16 measures
B ——————— 20 "
C ——————— 16 "

This is a very common type of ground plan known as the Ternary Form, or the Tripartite Form. These expressions have the same meaning. This ground plan is the first element of this music which one must memorize. While the total number of measures is fifty-two, we see that to have memorized sixteen provides us with thirty-two measures for performance.

Let us examine Part I. These sixteen measures present two distinct sentences which of themselves make a little Form. Measures 1 to 8 are clearly divided into two portions, of which three measures in each portion are identical in every particular. Therefore, this may be learned by memorizing measures 1, 2, 3, 4 and 8. Next look at measures 9 to 16. These again subdivide into two groups of four measures each. Let us compare measures 9, 10, 11 and 12 with measures 13, 14, 15 and 16. Thirteen is like 9 with a slight melodic variation, which difference is sufficient to impress the alteration upon the memory; 14 is exactly like 10; 15 is exactly like 11; 16 differs from 12, but the Cadence approach is the same. Therefore, of these eight measures one needs to memorize only 9, 10, 11, 12 and 16.

Now study the part in A Major, measures 17 to 36. Of the first eight measures (17-24) 17 and 21 are identical with change of octave; 18 and 22 are also identical; 19 and 20 and 23 and 24 are independent. Measures 25 and 26 occur again as 27 and 28, and all four (25-28) are but an echo of the cadence effect.

Measures 29, 30, 31, 32 and 33 are identical with 17, 18, 19, 20 and 21. Measures 34, 35 and 36 are identical. Therefore, of these measures (17-36) nine are exact repeats of others and need not be learned independently. Now all this is quite apart from the similar motives used throughout the work, which in their turn lend aid in suggestion. But we have seen that this music has a general plan which is, first of all, to be fixed in the mind; second, much of its matter (melody and harmony) is used more than once; in other words, the parts have interrelation. Third, that a variation on a motive (compare measures 9 and 13) is not difficult to master, as the law of contrast in the identical figure assists us.

Memorizing the Structure.

To memorize this composition, on the basis of its structure, would require one to dictate the following to himself:

1. I am to memorize a composition of fifty-two measures.

2. The first sixteen measures are identical with the last sixteen.

3. The first eight measures divide into two groups of four, the one group like the other.

4. Measures 9 to 16 divide into two groups of four, the one like the other.

5. Measures 17 to 24 are divisible into two groups of four; two measures of which are identical.

6. Measures 25 to 28 are inserted as a cadence group and are divisible into two groups of two measures each; the one group like the other except as to octave location.

7. Measures 29 to 36 are substantially like 17 to 24 and divide in like manner into two groups of four measures each.

All this makes clear the Form, in the relation of parts and the structure of parts.

THE PASSING OF THE SQUARE PIANO.

Many musicians regret that the conditions of modern life in America, with our crowded apartments and continually diminishing rooms, seem to point to the doom of the square piano. The splendid instruments that once adorned the "parlours" of our grandparents are still a delightful memory. While lacking somewhat in power and brilliancy they possessed a sweetness and a mellowness which the modern upright can rarely claim. There are very few manufacturers who make square pianos now. The fashion has been set for the upright and the grand, and America is a country where fashion and expediency rule.

The following paragraph from the *Boston Transcript* is significant: "The death of the square piano is announced in the decision of the piano dealers, who held their annual session in New York recently, not to accept it any longer in exchange for newer styles in pianos. For some years it has been generally known that the square piano was on its last legs, so to speak. The doom that has now overtaken it has been expected, yet its departure to many is pathetic. Memories and associations cling to it that cannot be transplanted to pianos of a different shape. It was the heart of the household; the spot where it stood was the gathering place of the family and its friends. Besides, it was something more than a musical instrument. It was a convenient piece of furniture, for the accommodation of newspapers, magazines and bric-a-brac that have now no such general ground upon which to meet. In all its ways it belonged to a different generation."

Old Pianos Sometimes Valuable.

It not infrequently happens that some of the older instruments were made of extremely fine woods. Some were even not veneered, but were solid rosewood, mahogany, etc. These cases are often valuable as they can be converted into desirable articles of furniture by skillful cabinetmakers. The allowance made for the old piano in purchasing a new instrument is often a fictitious inducement to purchase. The case, together with the sentimental associations are frequently more valuable than the discount that some dealers induce you to believe is made in consideration of the old instrument.

An English magazine (Music) states in this connection: "As a musical instrument this type is by reason of its age and original construction no longer competent to give pleasure, and only in village schools or for studio practice is it of any use whatever.

"The market value of an old square in this country is about £2, and it will fetch no more in America, unless of course, the case happens to be a particularly fine one, and useful either for metamorphosis in its entirety, or valuable for the separate sections of the wood; then, perhaps, it may realize a pound or two more. In a recent issue of *The Providence Journal*, an interesting illustrated article appeared showing what has been done with old squares by enlightened and wealthy individuals. It is evident that the hostile demonstration made against the square by a section of the trade has found its reflex in an increased admiration for it by many highly cultured people, who buy up any beautiful old specimen they can find and convert it into something alike useful and ornamental.

Colleeting Old Pianos.

"The writer says:

"'As many of the converted squares are in beautiful homes in this city, there is a fad to get possession of these instruments and see what clever hands can do with them. This has increased their value.

"'An isolated farmhouse yielded one, a family which had no use for the cumbersome rosewood heirloom readily parted with the second, and the third and fourth were acquired after much the same fashion, one being secured for the sum of $5. One has been converted into a massive library table, another into an artistic buffet, the third into a lady's desk, and the fourth has been restored as far as possible and graces the drawing-room in its original form."

The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

More in Regard to Technic After Maturity.

"In your June number I find an article very discouraging to me. You state that it is thought difficult for one to gain or increase finger facility after the age of twenty-five. I am twenty-five, and have hoped with practice to improve my technique. I am a teacher, play moderately well, and am earnestly desirous of improving myself in every way. Please give me your advice. Can you tell me how to overcome the fault of nervousness? I am so nervous that I can never play with absolute certainty, but make frequent mistakes."

I think if you will read my article a little more closely you will find it less discouraging than you imagine, for it applies more particularly to those who are just beginning, and wish to establish a technique after the age of twenty-five. I stated in that article that while much had sometimes been accomplished after that age, that virtuoso possibilities were small. The difficulty is that at that age the ligaments have become hard and stiff, and the muscles lack pliability. I apparently did not carry the discussion far enough to apply to cases like yours. You will, therefore, make a note of the fact, that these conditions do not obtain with a person of twenty-five who has been practicing for years, for his muscles will be in a free and pliable condition from long continued exercise. The conditions are entirely different with a beginner who has arrived at maturity with finger muscles entirely unused to rapid motions. With the hand well formed and accustomed to the keyboard, there is no reason why one should not go on improving for an indefinite period, even adding considerably to finger facility. There is no pianist of any consequence who does not continue to improve, and that to a marked degree, after the age of maturity has been reached, and long passed.

There are only three means of overcoming nervousness that I am aware of—a perfectly healthy physique—absolute familiarity with one's music, which of course implies an adequate technique—and frequent playing in public. Individual temperaments, however, vary greatly in degree of nervousness, and very few are able to overcome it completely. Nervousness is often the peculiar concomitant of an emotional nature, and one that is devoid of it is invariably a dull player. Total absorption in one's performance, and that feeling of excitement and exaltation that comes when an audience shows appreciation of one's work, helps greatly in eliminating nervousness. But for this it is necessary that one play many selections on a program. When one has but a single appearance upon a program, it is difficult to do one's self justice, for there is not time to work into the mood. When the greatest artist of her time, Adelina Patti, used to say that every time she started to go on the stage, she declared to herself that she would never undergo the ordeal again, a nervousness that she never overcame throughout her career, how can lesser artists hope to overcome it? But as soon as Patti had won her audience and conquered the first fear, the period of exaltation came again, and she delighted in her work. The great Rubinstein had the reputation of making many mistakes, partly due, doubtless, to the nervous excitement of playing before an audience, and partly due, in his case, to a nervous absorption in his music. Those who have but few opportunities to play in public, could partially accustom themselves, if they would, by playing offener in their own social and family circles, even inducing friends and family to assume the critical attitude. Make a trial of this and I think you will find your nervousness will lessen.

Pieces for Adult Musical Infants.

"As a young teacher this department has been a great help, and I would like to ask some questions on my own account.

"1. What style of pieces should one use for older pupils, although not farther advanced than the third grade, who object to 'wasting' time on exercises?

"2. Is there any way of aiding this same class of pupils to play in sharps, except constant practice in them?

"3. What different pieces should one use for older beginners who might object to juvenile albums and children's pieces?"

You would better try and convince the pupils mentioned in the first question of the necessity of forming a technique by means of exercises, in order to be able to play readily. It is necessary that the hands and fingers be made accustomed to proper motions, and it is "wasting" time to try and do this in any other way than by exercises in which the mind can be concentrated directly upon these motions, without being diverted by other things. If they refuse to practice etudes, select such pieces as contain technical passage work that will be of benefit, such as sonatinas.

2. The idea that sharps are more difficult than flats is merely a notion. An equal amount of practice in each will result in an equal facility.

3. Keep a record of all the teaching pieces that you find useful and agreeable, and specially mark those that have no reference to children, or juvenile matters in title, or cover page, and use these with your older students. They ought to find no objection to sonatinas. Such students are sometimes difficult to treat, for the reason that their taste is more mature than their technical facility. When you give your next order to THE ETUDE for pieces you give your next order to THE ETUDE for pieces "on selection," keep a careful record, for future reference, of such as would be useful for older students, even though at the time you have no use for them, and find it necessary to return them.

The Taste for Popular Music.

"1. What can one do to counteract the 'ragtime' propensity in pupils?

"2. I am not a vocal teacher, but often give my pupils songs so they may learn to accompany themselves, and thus add to their pleasure. They live in the country with no opportunities for vocal training or hearing good music. In either the vocal or instrumental, would you advise that I insist on the students taking what I think best, or shall I give them their preference and let it go? Although they never have an opportunity for other an academic or art education, yet it seems to me there must be something wrong when their taste cannot be raised above the 'rag-time.'

"3. I desire to improve my own musical education, and wish to ask if there are any schools where one can take a special teacher's course in Summer or Winter—and relative cost of same. My finances will not permit me to develop my talent as I would like, but I would like to increase my value as a teacher, as well as a performer.

"4. Why are not music teachers required to take an examination and have a license, in same manner as doctors, lawyers and public-school teachers? It seems to me that it should be considered equally important, for one can spend money for years only to find that his teachers have been charlatans."

1. Nothing, except to gradually build up the taste of your pupils. This must necessarily be a slow process, rendered doubly so by the fact that the students' associates do not progress with them, but rather act as an incubus, constantly pulling back and undoing your efforts. All progress, along all lines, however, has been made under such unfavorable conditions. The world would have stood still if reformers had been discouraged by difficulties. A certain amount of interest in popular music can do no harm, so long as it does not absorb the entire attention. Many fine musicians, who are devoted to their Beethoven and Wagner, also enjoy the social fun that is occasionally obtained with jolly friends in singing popular songs. I only mention this to suggest that it is hardly possible to hope to completely emancipate your pupils from their tastes of a life time. Indeed you will be more successful with them if you do not inveigh too heavily and too constantly against the music that they like. You will get a better hold on them if you occasionally join with them in their "rag-time" jollities, when gathered together for a social good time. Tact sometimes accomplishes more than brutally frank truth. If you show a sympathetic interest in their pleasures, they will often be all the more ready to listen to you when you teach and advise.

2. Your idea of teaching pupils to accompany their own songs is an excellent one. Mix the good with the popular, thus not insisting on their putting the latter aside too suddenly, inducing them to study a better class of music, as much as you tactfully can, and little by little you will find their taste improving.

3. Nearly all conservatories now have their summer schools, and there are also the Chautauquas, the larger and more important ones of which have excellent musicians conducting summer courses of study. This is a matter you would better take time to investigate during the coming winter, and correspond with musicians in such places as seem most accessible to your means, and you can thus make up your mind what it is best to do before the next vacation. Many of the best private teachers can also be followed to summer resorts, and study carried on at much reduced expense.

4. This is entirely a matter of public sentiment. The public, however, is too far behind in matters of art to realize the advantage or necessity of such safeguards. Students, however, could take more pains to protect themselves. In the majority of cases they have no one but themselves to blame for their failure to choose a good teacher, for instead of seeking the advice of experienced musical people, people who are known to have musical culture, they eagerly accept the advice of those who are notoriously ignorant on musical matters. During my musical life, it has been, to me, one of the most amusing of my observations, that, in nine cases out of ten, the average individual will turn and ask a question on musical matters of those who are merely interested in music, even when there are as many of trained musicians in the room. With this experience it does not surprise me that pupils fall into the hands of "fake" teachers.

Sonatinas for Study Purposes.

"I was very much pleased that the ROUND TABLE answered a recent question of mine so fully, and would now like to ask for a little more advice. I am a young piano teacher, and with beginners I have used 'Presser's First Steps,' and have found it an admirable book. I should like from it to tell me what course of study to use after it has been finished. I have used the 'First Sonatinas,' which is a collection by various composers. Would you advise me to keep on with this, or take up a book of Sonatinas by each composer separately; or would you advise velocity studies by Czerny, Kohler, etc.? If you can suggest any other course that will be beneficial to me along this line, I shall be very grateful."

You cannot do better than to continue with the Presser "First Steps" for your beginners. After it is finished I would suggest that you try the Liebling selection of Czerny, using the first few studies as an opportunity to very carefully review the pupil's technical work, position, etc. Then add the second book of the Standard Graded Course. As the pupils who have only an hour a day for practice, you will probably be able to use not more than one selection a week from each. It makes no difference whether you get the selection of First Sonatinas, or buy them separately. The main thing is not to select those that are too difficult. It is not necessary to use an entire sonatina. All sonatinas are not of a uniform grade of difficulty throughout. Some of them contain only one or two interesting movements. Do not compel your pupils to learn the uninteresting movements. You can make the work less monotonous for yourself, by making yourself familiar with a number of sonatinas of the same degree of difficulty, so that you may not be obliged to give every pupil the same sonatina. Do not keep them practicing sonatinas constantly, but vary with pieces of a different character.

Etiquette of Public Performances.

"I would like very much to learn if there is any uniform etiquette for a pupil's recital. Are pupils supposed to bow to the audience after having played and been applauded? I recently attended a recital in which the director of the school played, and each of the numbers was encored, but he made no bow at any time. Two years ago I attended a recital given by one of the best teachers in Montreal, who had had the advantage of a foreign education. His pupils played well, but did not bow. Many other teachers teach their pupils to bow. Will you kindly inform me what is correct usage in the matter?"

Your query is interesting in that it suggests customs that will seem very unusual in most parts of the country. I am frank to say that I never heard of anyone playing in public without being gracious enough to acknowledge the attention of the audience, particularly in the case of encores. The etiquette of all public performance is that the performer greet his audience with a bow when coming upon the platform, which in turn an accustomed audience will graciously acknowledge by moderate or enthusiastic applause, as the degree of familiarity with the artist, or his fame, may seem to demand. After the performance another bow should be given, which, however, an audience may acknowledge, but slightly if the pleasure has been small. I cannot conceive of a foreign bred player being negligent in a courtesy of this sort, as foreigners themselves are generally very punctilious in matters of outward observance. I do not wonder that you, a member of the order of Ursuline Sisters, with whom politeness is taught as a first consideration, were nonplussed.

Technic for Beginners.

"What scales should a pupil have while in the first grade? Especially with only an hour a day to practice. Ought one to spend much time on scales in contrary motion? What technic should be used with pupils who are just beginning?"

A beginner should take up the scales in regular order from C around through the circle of fifths. They should first be learned in one octave, each hand separately. The number that are studied will depend entirely on the ability of the pupil. With but one hour for practice, ten minutes will be a good allowance for exercises. Not much need be done with contrary motion until the student is sufficiently advanced to take up a systematic practice of the scales in four octaves. The first work of a pupil should be done on a table. After the proper position of hands and fingers is acquired, then the fingers should be drawn back and forth on the table, extending as far as possible and drawing underneath the hand. This should be practiced until some individual control of the fingers is gained. Then up and down motions may be begun, first, merely raising up and down slowly until individual control is being gained in this direction, following this with systematic practice, giving first a count to the up motion and another to the down stroke, then the up and down on a single count, then two motions on a count. After applying these to the keyboard, pass on to elementary five-finger exercises and lead gradually into your first instruction book.

The Tarantella.

"Will you kindly give me some information concerning the Tarantella? I once read that it was a dance used to cure the bite of a snake. Is this true?"

This comes under the head of musical myths. The impression has been common that it was a dance used to cure the bite of, not the snake, but the tarantula. This, however, cannot be confirmed. The dance is in six-eight meter, and originated in the province of Tarantia, in Apulia, South Italy. A peculiar disease, or sort of madness, prevailed in South Italy from the 16th to the 18th centuries, known as Tarantism. It is said that the only cure for it was to dance the tarantella, increasing the speed constantly until the patient fell exhausted to the ground. It was believed that Tarantism was caused by the bite of the tarantula, but this has been discredited since the discovery that its bite is no more serious in its effect than the sting of a wasp.

Self-Instruction in Music.

"I have studied the elementary principles of music from text-books, without a teacher. I would like to study the higher branches, Harmony, Counterpoint, and Composition, in the same manner. Will you suggest text-books that would be suitable for self-instruction?

"What is meant by market price of musical manuscripts, and what are some of the prices?"

If impossible to avail yourself of the services of a capable teacher, I would recommend that you study by correspondence, as you will need to have your exercises corrected. The following books you will find admirably suited to your purpose. "Theory Explained to Piano Students," "Harmony, A Text-Book" "Counterpoint, Strict and Free," all by H. A. Clarke. There is also a key to the harmony, but it will do you more harm than good, unless you refrain rigorously from consulting it until you have carefully examined your exercises several times. "Theory of Interpretation," by A. J. Goodrich; "History of Music," by W. J. Baltzell, and "Guide to Beginners in Composition." by Stainer.

Market price means exactly the same in music as in the commercial world, and the price depends entirely upon the demand for a composer's music, a demand that has to be created.

LETTERS FROM OUR READERS

LIVE TOPICS DISCUSSED BY ACTIVE MUSIC WORKERS

NO ROYAL ROAD TO SUCCESS.

To the Editor of THE ETUDE:

I am glad to see that in recent issues of your valuable paper so many of your contributors have advocated attention to little things. This is a very important matter.

The great aim of logical development is to lead the child to see steps and logical processes, and to reason or deduce causes from effects. The greatest artists in the world were most painstaking with details. The greatest novelists possessed the power of infinite pains. "Genius," says George Eliot, "is only the capacity to receive discipline."

It is unsafe in American teaching to make work so pleasurable that necessary details are not mastered. As early as possible the child should begin to acquire knowledge of, and appreciation for, the technic of the art of music. He should know that there is no royal road to musical greatness. Acquaint him early with the lives of the great masters. Let him hear as early as possible good music and representative musical organizations. ELSIE LYNES.

EAR TRAINING AND THEORY.

To the Editor of THE ETUDE:

In your June edition you solicit opinions of readers regarding "Is the Piano a Disadvantage in Early Musical Education?"

Your published "symposium" on this subject is very interesting and instructive. Having studied violin in youth and later having taken up musical theory and piano, I am of the opinion that, just as the violin student is required to study harmony several years and piano at least one year, to be able to demonstrate harmony, so the piano student should study voice or violin at least one year as well as musical theory, and especially the scientific basis of music, and our tempered scale. He should also study the science of piano tuning to such an extent as will enable the pianist to be critical and to tell when the instrument is properly tuned, even though he is not able to tune it.

As the common chord (the triad), both major and minor, is the basis of harmony, I heartily agree with the system employed by Mr. Herman P. Chelius as published in his article on this subject. That is a good beginning and should be carried farther, in the same way, to augmented and diminished triads with their most common introductions (preparations) and progressions (resolutions); likewise, the dominant sevenths and ninths; also, collateral (or secondary) sevenths; the leading-tone minor and diminished sevenths, concluding with the combinations containing the diminished third and its more common inversion, the augmented sixth forms. This form of ear training will not only develop the most critical ear (provided the pupil is able to sing or hum these combinations in arpeggio and distinguish them in combination), but will also be the best preparation for the study of harmony and musical theory in general.

We are indebted to the tempered scale for modern enharmonic harmony, and the piano is the most popular exponent (if not the best) of this scale and its harmony. The origin of modern music should be credited to the piano to this extent.

I. S. CHRISTY.

AMATEUR OR PROFESSIONAL?

To the Editor of THE ETUDE:

In THE ETUDE for August, Mr. Emil Liebling brings up a topic worthy of serious consideration. Should the amateur be given a training different from that which the professional student receives? Decidedly not. The real amateur must have as solid a foundation as the professional. It is of course understood that he is to have pieces of a character lighter than those given to professional students. But as to technical matter, I have never discriminated among my pupils. Many have thanked me later for having made them "go through" Bach and Czerny. But I must disagree with Mr. Liebling when he says that an amateur can dispense with the study of form and analysis.

How can the amateur derive real enjoyment from a Beethoven sonata or a Bach fugue without a knowledge of form? How can he possibly understand any good work without a knowledge of its form? There is practically no difference to-day between professional and amateur musicians. They differ only in that the former have to think of music's pecuniary side, while the latter have no connection with it. Teachers too often fall into the error of giving students who study for pleasure's sake a surplus of pieces with little or no consideration for the technical side of the art. This is one of the reasons why most amateur players have never gone beyond the difficulties of the ordinary "boarding-house" piece.

The course for amateurs naturally should not be as long as that for professional students; but for the first two years the teacher should make no distinctions. The foundation of a house must be solid, regardless of whether the house is to be used for pleasure or business. The true amateur loves his art so well that he is interested in its history and its principles.

While I was a student I had no intention of ever becoming a teacher; but so interested was I in music that every piece of literature relating to it was devoured by me as soon as I laid hands on it. I remember with what satisfaction and delight an "amateur" pupil of mine listened to a fugue or symphony after having studied form and analysis. A study like counterpoint or orchestration may be dispensed with by the amateur student, but for a true appreciation of music the subjects of musical history, harmony and form are extremely essential. If we wish to better the standard of art appreciation in this country we must take care of the amateur's education. Very truly yours,

DANIEL BLOOMFIELD.

HOW A MUSICAL EDUCATION MAY PREVENT CRIME.

THE following, which appeared in a London paper, is but an endorsement of many similar estimates that have been made by American sociologists. There is a definite value in music in the public parks. The city that spends money in this way will have a return in lessening the running expenses of the penitentiary. The parent that provides the child with a musical education is giving it a means of training the powers of self-discipline unequaled by any other study. The English paper states:

"Remarkable facts about the reformative influence of music were given at a conference of the Reformatory and Refuge Union last month at Manchester, England.

"The Rev. J. P. Merrick read a paper, in which he asserted that if music were properly taught in elementary schools it would be found to exercise a remarkable influence in the direction of discipline and the formation of character and conduct. It might not, especially in its elementary stages, train or expand the intellect; but he maintained that it had a softening and disciplinary influence which could scarcely be overestimated.

"Mr. Merrick said it was a remarkable fact that professional musicians as a class very seldom found their way to the police-court and prison. In the list of 6,114 cases which belongs to the great submerged class, the majority of whom had made the acquaintance of the prison cell, he found only six were recorded as musicians; and he found the same freedom from criminal offense in trade allied with music, pianoforte-making, which furnished only nine of the cases.

"It did not seem reasonable to surmise that musicians were more indisposed than other people to dishonesty or crime, but it was possible that music did soften the breast savage with hostile inclination against the Ten Commandments, and that an absence of theft and serious offense was the consequence. If this inference approximated to the truth music could be used as a remedy against vice, and much that was inimical to good order, property and life."

"SELF-HELP" HINTS ON "ETUDE" MUSIC

PRACTICAL EXPLANATORY NOTES FOR AMBITIOUS, PROGRESSIVE TEACHERS AND STUDENTS

By PRESTON WARE OREM

ANDANTE, FROM "SURPRISE SYMPHONY"—HAYDN—SAINT-SAËNS.

One of Haydn's most genial symphonic movements, beautifully arranged as a piano solo by Saint-Saëns. The Symphony in G, known as the "Surprise Symphony," takes its name from a unique and striking effect in the slow movement. This effect occurs in the sixteenth measure (see the music in this issue), at the close of the first period. The *naive* and simple melody, plainly harmonized, is given out softly by the stringed instruments of the orchestra, when suddenly there is a *fortissimo* crash by the full orchestra, including percussion instruments, on the G major chord. The effect on the audience at the first performance of this symphony must have been electrical. Even now it is startling. In transcribing this movement for piano solo Saint-Saëns has followed the original score with commendable fidelity, merely making pianistic the orchestral idioms and bringing the harmonies within reach of the two hands. If strict attention be paid to color and balance this piano arrangement may be played with orchestral effect. This slow movement is in point of form a theme with variations. The first thirty-two measures constitute the theme. This portion, with the exception of the "crash" aforesaid, should be played quietly, with delicacy and precision. The variation following, with its quaint and pretty figurations, requires rather more force, the theme being well brought out. The next variation, in the key of C minor, is still more forceful, all the orchestral resources being brought into play. This variation takes on a somewhat martial character. The scale passages must be played with neatness and accuracy and the rhythmic effects brought out crisply. Just before the return to C major there is a passage of five measures for a solo instrument, leading back to the original key. This must be played expressively with some freedom in the *tempo*. Then follows a dainty variation in repeated notes, del *staccato*, for eight measures, then the original theme is given out in the left hand with a new counter-theme in the right. This very interesting passage will need careful handling. A brilliant variation in triplets follows. This must be played in the *bravura* style, without hurrying, and very distinctly. This variation closes with a long pause on a diminished seventh chord (F sharp-A-C-E flat), with a prolonged drum roll in the left hand. Then follows the coda or conclusion, chiefly built up on a "tonic pedal-point." Note the continued reiteration of C in the left hand. This coda is formed from fragments of the principal theme. In playing this piece endeavor always to keep the orchestra in mind. It is a splendid study piece and when well played it will make a popular recital number.

SPRING DAWN—MAZURKA CAPRICE—WM. MASON.

This is one of the most popular of all the piano pieces of the late Dr. Wm. Mason, and deservedly so. Although a comparatively early work, Op. 20, it displays a certain vigor and freshness even at the present day and it is not in the least old-fashioned. Paderewski, a warm personal friend of the composer, thought well enough of this piece to incorporate in many of his recital programs. In its passage-work this piece shows direct traces of Liszt's influence. The piece, nevertheless, is strictly original. It is graceful, elegant and thoroughly pianistic. It must be played with considerable freedom and a judicious use of the *tempo rubato*, consistent with a due observance of the characteristic mazurka rhythm. The passage-work throughout requires a pearly, delicate quality of touch. Dr. Mason was noted for the beauty of his touch, particularly in pieces of this character. Note the echo effects in the eighth and twenty-fourth measures, also the chromatic countertheme in the left hand of twenty-seventh and twenty-eighth measures. The middle section in D flat will require careful treatment. The principal motive in sixteenth notes beginning in the left hand and transferred to the right should sound as though played by one hand. This piece is destined to hold its popularity for years to come.

MAZOURKA DI BALLET—F. P. ATHERTON.

This is a very cleverly-constructed idealization of the mazurka rhythm in the style of a ballet movement. This American composer displays considerable originality both in melodic convention and in treatment. This piece will require digital fluency and accuracy of execution. In order to get into the proper spirit the player should call into mind the picture of a ballet and the evolutions of the dancers treading the mazes of a fantastic mazurka. This piece will make an excellent recital number and from a technical standpoint it will prove valuable for study purposes.

DREAM IDYLS—GEORGE DUDLEY MARTIN.

This is a new drawing-room piece by a popular writer, written in graceful style, melodious and suave. It should be played rather deliberately, never hurried, the themes being brought out with large, full tone. The accompanying chords should be played lightly in order not to obscure the melodies, at the same time furnishing a rich harmonic background. The pedal must be employed with discrimination; its usefulness in this piece will be twofold: to bind the melody tones and to sustain the harmonies. Although quite easy to play this piece is so constructed as to give a full, rich effect, if well handled.

DANSE DES BAYADERES—E. POTJES.

An attractive characteristic piece suggesting the gyrations of the East Indian native dancers. This piece must be played with strong accentuation of steadiness of rhythm, not too fast. The rhythmic figure, consisting of a sixteenth note followed by a thirty-second rest followed by thirty-seco l note (or a dotted sixteenth note followed by a thirty-second note), needs attention. This figure, with its corresponding forms in other time values, is frequently slighted, too little value being given to the first portion and too much to the latter portion, thus giving the effect of a triplet. The figure as it appears in this piece requires a particularly snappy delivery in order to obtain the proper effect. This will make an excellent third-grade teaching piece.

MIRTH AND GAYETY CAPRICE—C. W. KERN.

A lively number requiring neat finger work, one of the most recent compositions of this well-known writer. This piece is full of good humor and the joy of living. It should be played in a brilliant, spirited manner throughout, in rapid *tempo* and with little deviation in pace. The sudden transition in the middle section from G to E flat gives a bizarre effect in keeping with the character of the piece. This number may be used to good advantage with advanced third-grade pupils.

SHORT AND SWEET GAVOTTE—P. LINCKE.

A dainty and melodious drawing-room piece by a contemporary German composer. This piece is written in the style of a modern gavotte. Its rhythm is such that it might even be used for dancing purposes. From a teaching standpoint this piece is valuable as an attractive vehicle for the practice of the *staccato* touch as applied to both chord and finger work. It is also well worthy a place on the program of a recital by intermediate pupils. It should be taken at a moderate pace, well accented.

ON THE TRAIN—PIERRE RENARD.

A bright and interesting teaching piece which should prove very popular with pupils. It is taken from a new set of pieces suggesting the familiar experiences of a vacation trip. "On the Train" is a very characteristic number. The title and the context of the piece are amply suggestive of its meaning and interpretation. It must be taken at a lively pace, with a clear, firm touch. Make a little tone picture of it.

RIPPLES (VALSETTO)—PAUL LAWSON.

A pleasing and instructive piece, useful as an elementary study of finger work in irregular arpeggios and scales combined in continuous passages, sometimes called "finger twisters" by pupils. In addition to its technical value this number is melodious enough for a recital piece. Use with advanced second-grade pupils.

THE GOAT RIDE POLKA—F. L. BRISTOW.

Another easy teaching piece, suitable for second-grade pupils. It has two features which will prove of interest to teachers: it is one of the easiest pieces in which the device of "crossing the hands" has been employed, and it contains examples of the scale in "contrary motion." It is from a set of characteristic pieces entitled "Motion Pictures." F. L. Bristow is a veteran composer and musical editor whose greatest successes have been with young pupils.

SWEET WILLIAM'S BALL—L. A. BUGBEE.

A very easy teaching piece (with text) from a set entitled "A Few Flowers for Musical Hours." In this interesting set the various familiar wild flowers are personified in a quaintly characteristic manner. "Sweet William's Ball" speaks for itself.

SILVER BELLS (FOUR HANDS)—H. WEGTS.

A brilliant duet arrangement (by the composer) of this very successful number, in which the effect of the original solo is considerably enhanced, while still preserving its light and scintillating quality. The several tinkling, bell-like effects must be neatly executed by the *Primo*, and the *Secondo* player should furnish a steady and unobtrusive accompaniment.

SPANISH DANCE, No. 1 (VIOLIN AND PIANO)—M. MOSZKOWSKI.

Originally for four hands at the piano, but very effectively arranged for violin by Ph. Scharwenka. Moszkowski's early fame as a composer rests chiefly upon his "Spanish Dances." Of these No. 1 is one of the most characteristic. It is a masterly example of the assimilation and idealization of one of the typical Spanish dance rhythms. In this case it is the "Malagueña," one of the principal dances of Andalusia, said to have originated during the Spanish occupation of Flanders. This piece must be played with dash and abandon, together with a certain languishing quality.

THE VOCAL NUMBERS.

Both songs are novelties, recently composed and now appearing for the first time. Jules Jordan's "I Want You Only" is one of the best efforts of this popular composer and accomplished singer. It has all the elements of popularity. The waltz-like refrain is particularly taking.

In C. C. Robinson's "Greeting," a composer new to our Etude readers is represented. It is a very sympathetic and expressive setting of a beautiful lyric, one which should appeal to singers. Both of these songs should make highly successful recital numbers.

HYPOCRISY IN MUSIC.

BY RUPERT HUGHES.

The waltz from "The Merry Widow" is good music that deserves its popularity. Some of Johann Strauss' waltzes were excellent music, and so severe a composer as Brahms said that he wished he had written some of them. Others of Strauss' waltzes are trash, as some of Brahms' compositions are failures.

Don't be a hypocrite, in any case, and don't pretend to like what you don't. This, however, does not mean that you should trust entirely to instinct and first impressions. You should try to like the famous works, and keep on trying to until you do, or you really know why you don't.

If you like "The Merry Widow" waltz play it and revel in its appealing insistence, its amorous longing. Then play one of Strauss' waltzes, say "The Beautiful Blue Danube" or his "Wine, Women and Song." Then try some of the Chopin "valses." "Waltz" and "valse" are only the Teutonic and the Gallic forms of the same word, but the former has come to be used of the actual music for the actual round-dance; the latter has come to be used for the free and elaborate fantasy based on the same rhythm.—*Ainslee's.*

ANDANTE

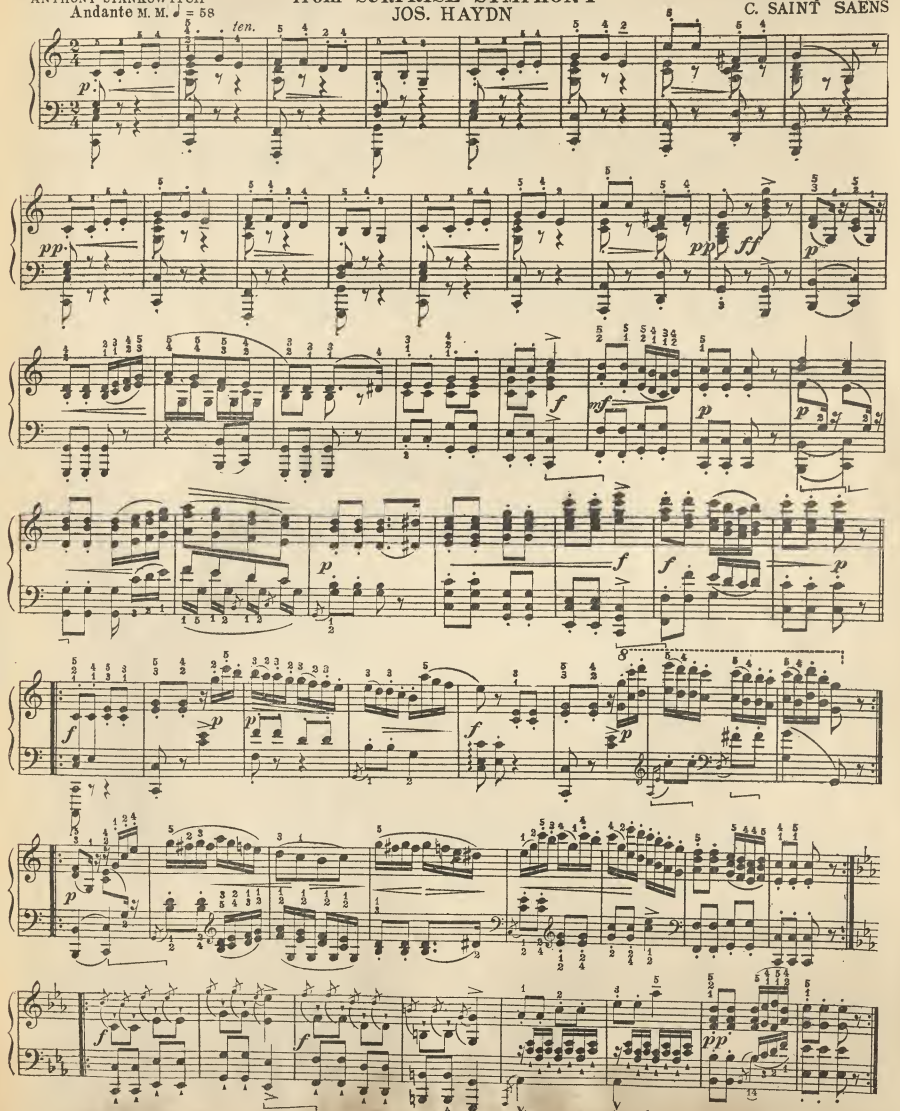
from "SURPRISE SYMPHONY"

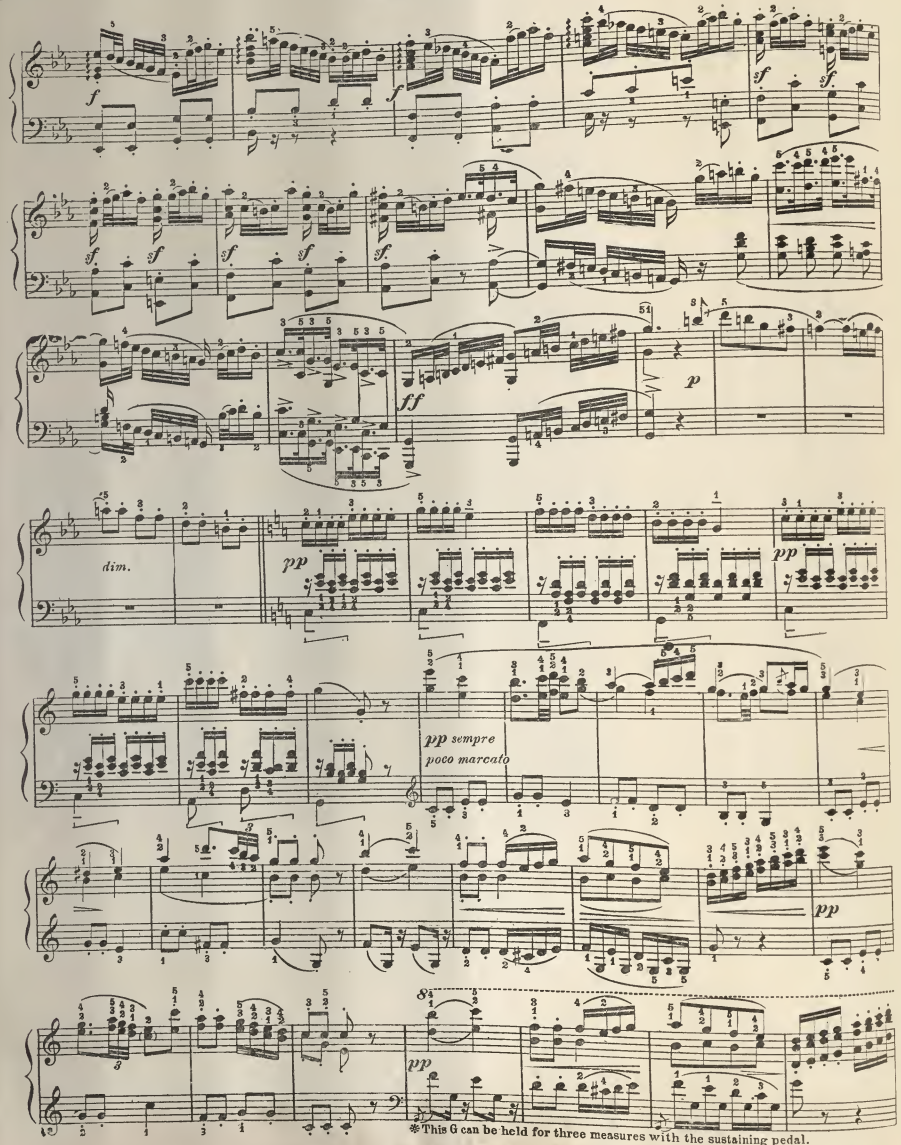
Revised, edited and fingered by ANTHONY STANKOWITCH

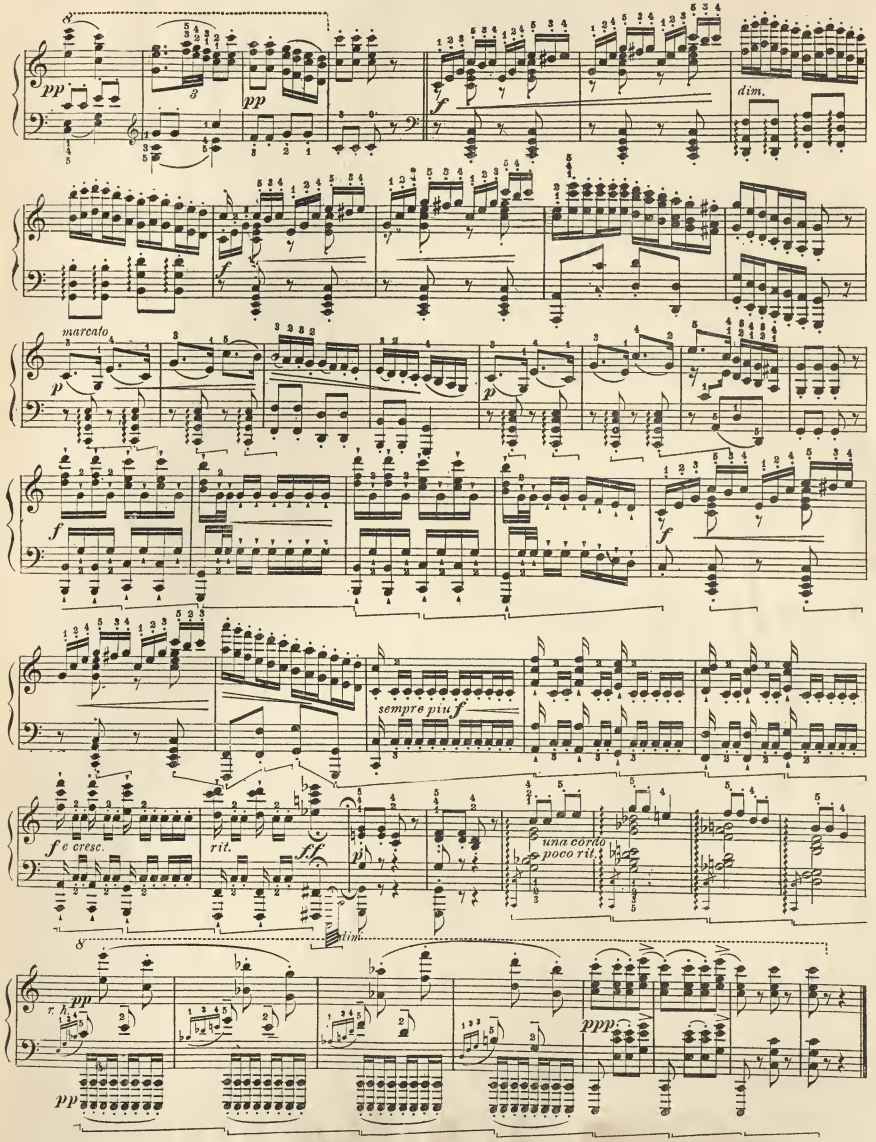
Andante M. M. ♩ = 58

JOS. HAYDN

Transcription by C. SAINT SAENS




f
sf
ff
p
dim.
pp
pp sempre
poco marcato
8
*This G can be held for three measures with the sustaining pedal.


pp
f
dim.
marcato
p
sempre più f
f e cresc.
rit.
ff
una corda
poco rit.
ppp

SILVER BELLS

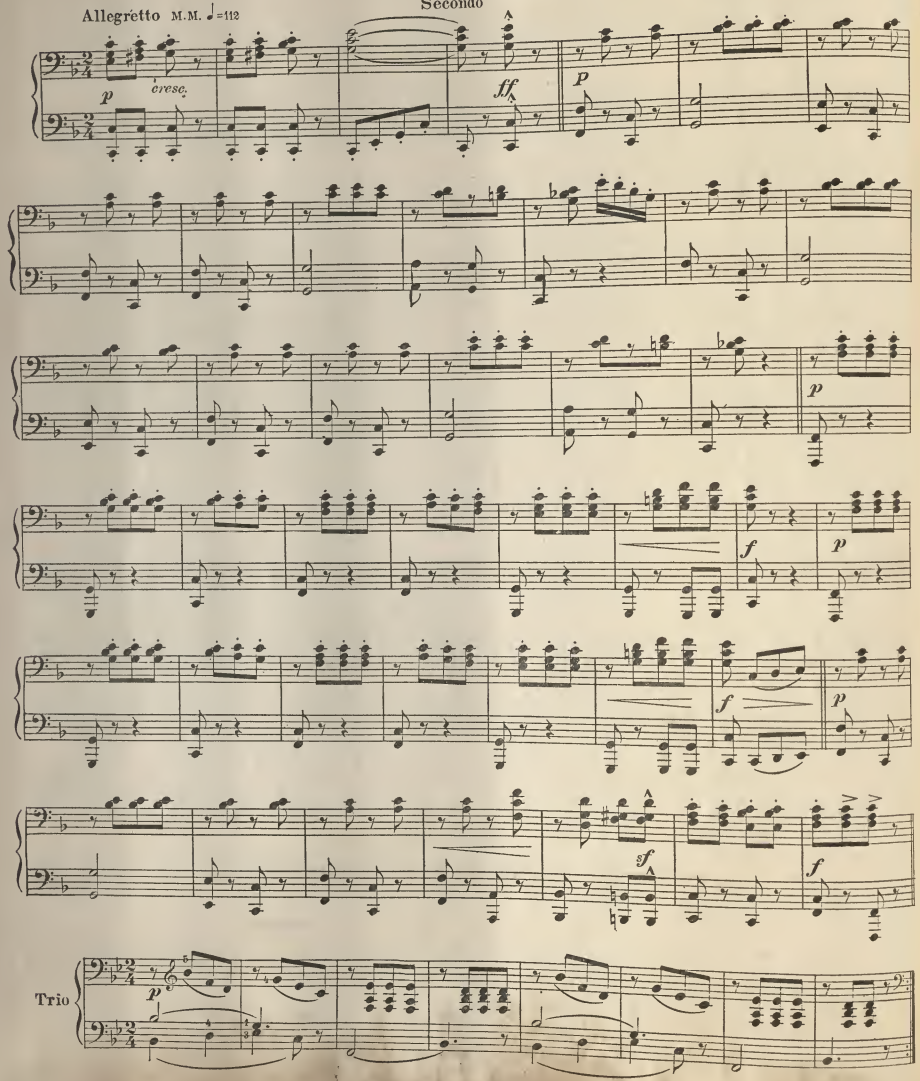
(Silberglöckehen)

POLKA DE SALON

HENRY WEYTS, Op. 66

Allegretto M.M. ♩=112

Secondo



SILVER BELLS

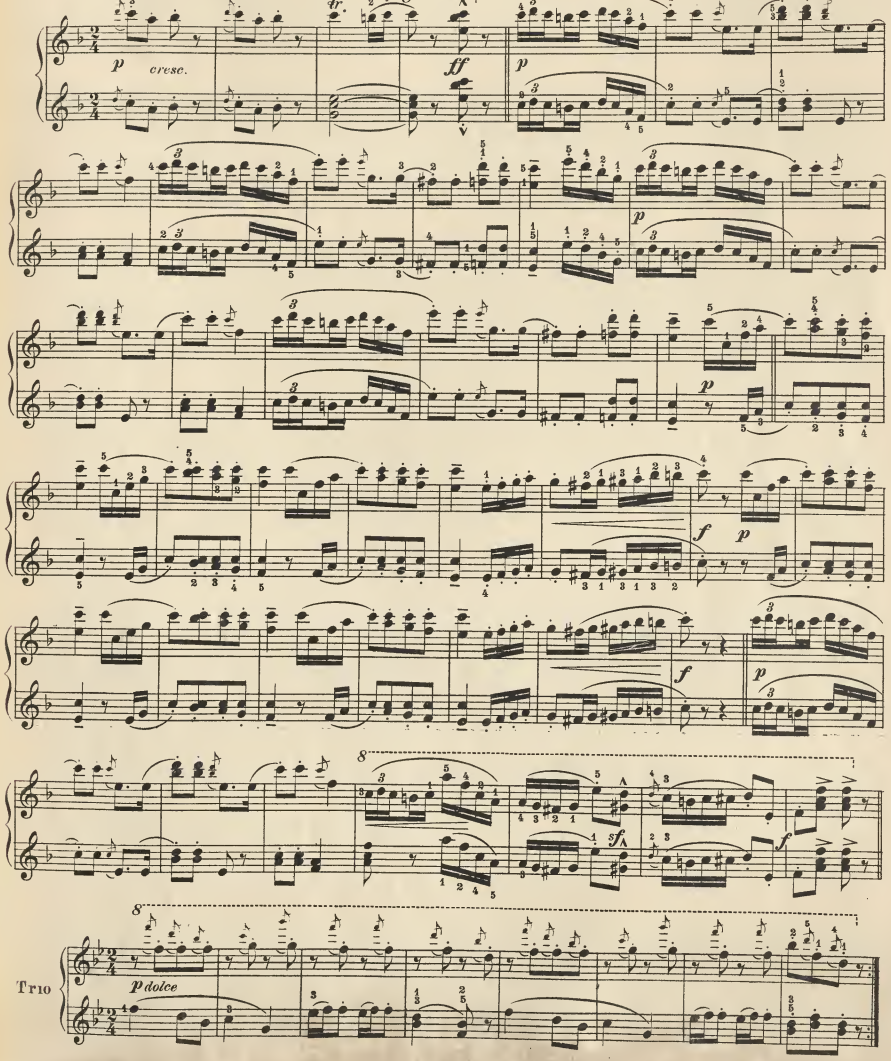
(Silberglöckehen)

POLKA DE SALON

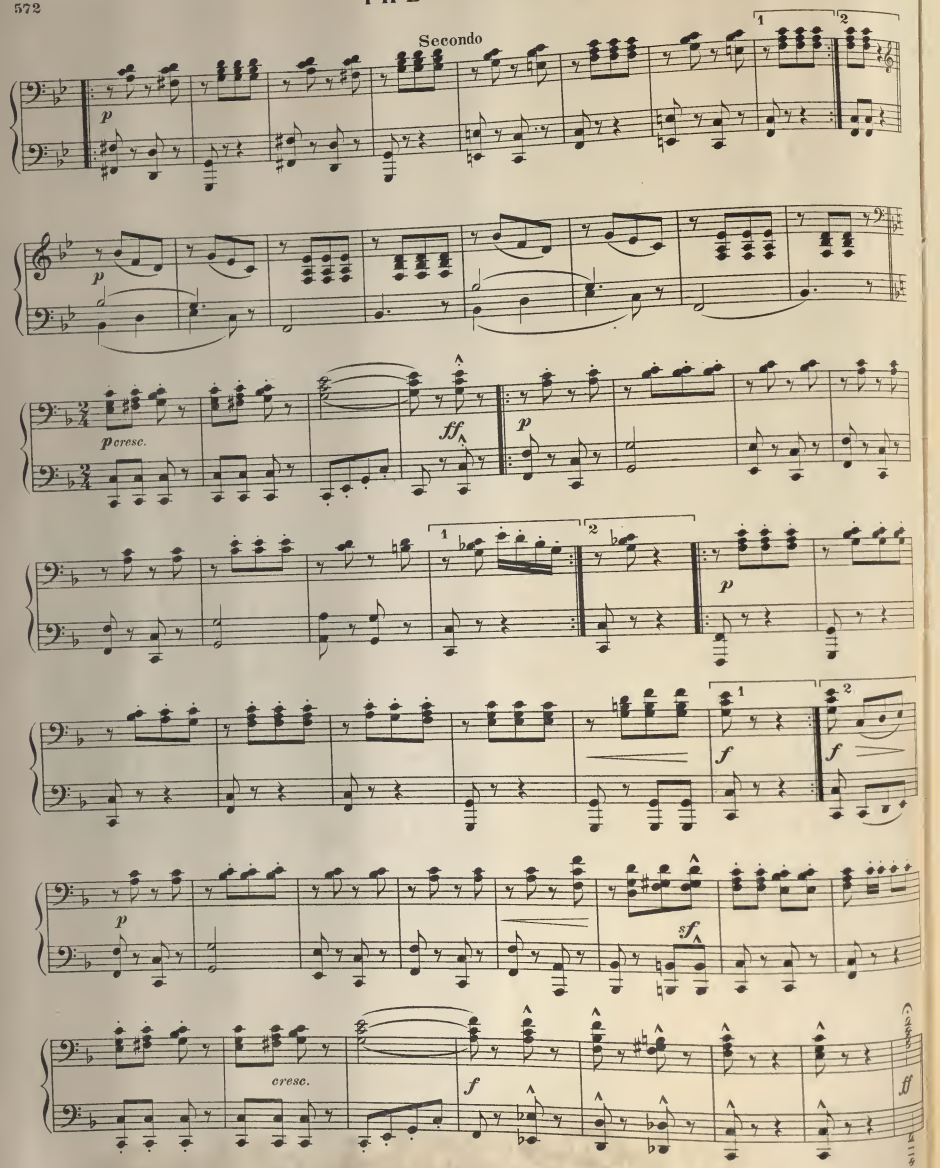
HENRY WEYTS, Op. 66

Allegretto M.M. ♩=112

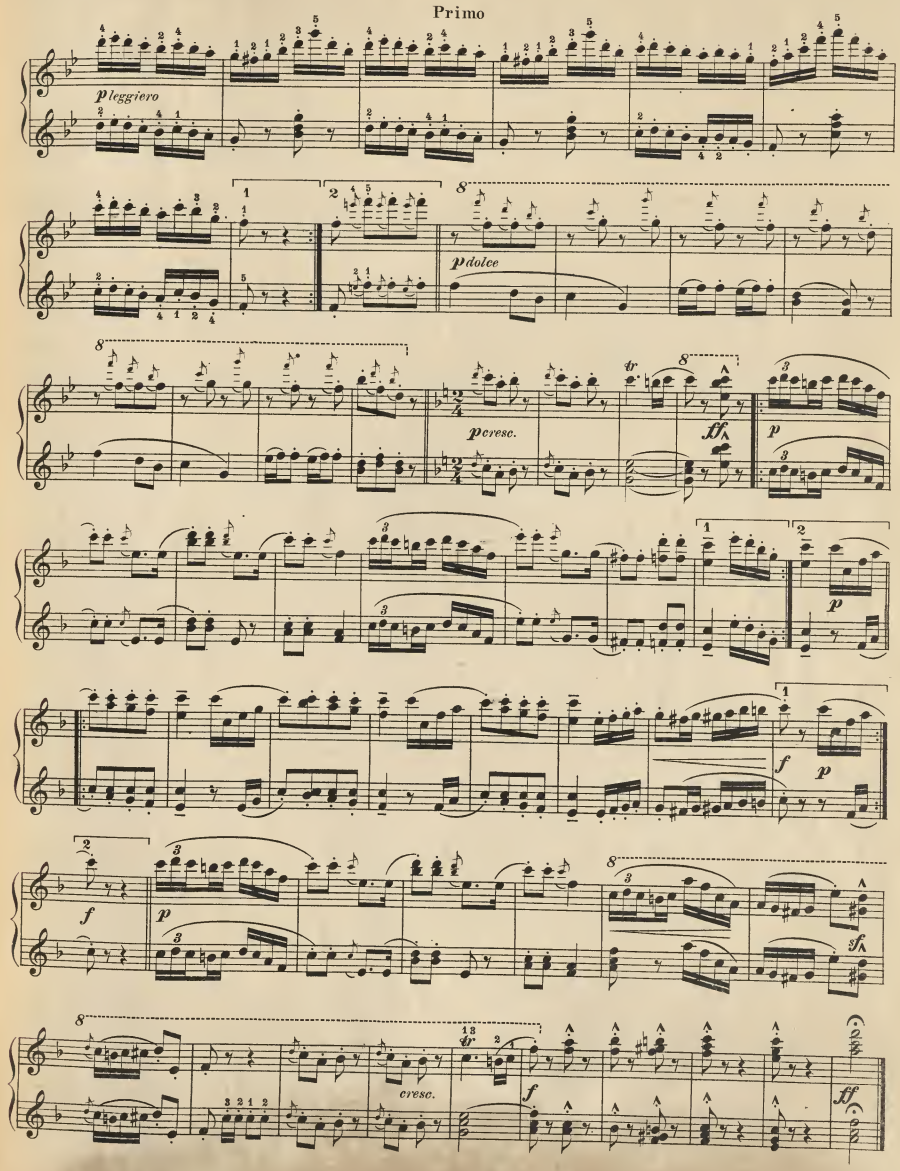
Primo



Secondo

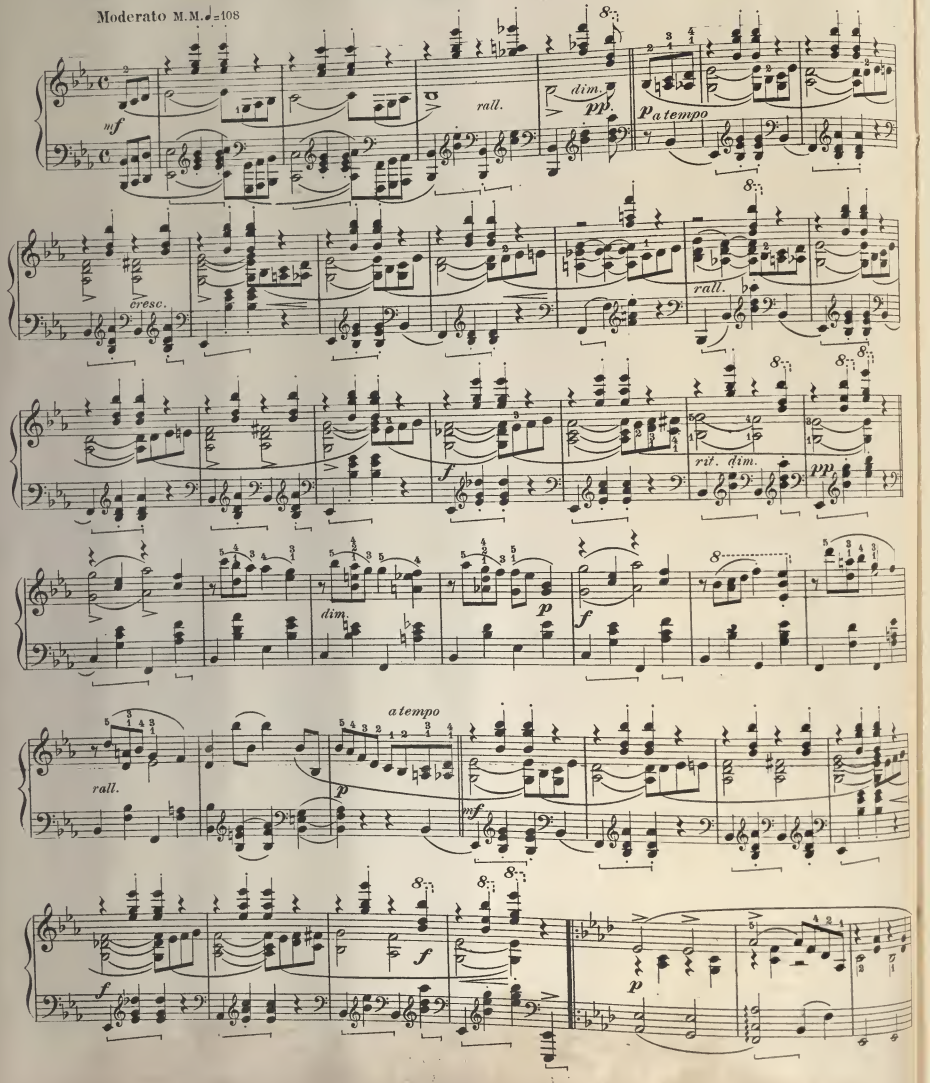


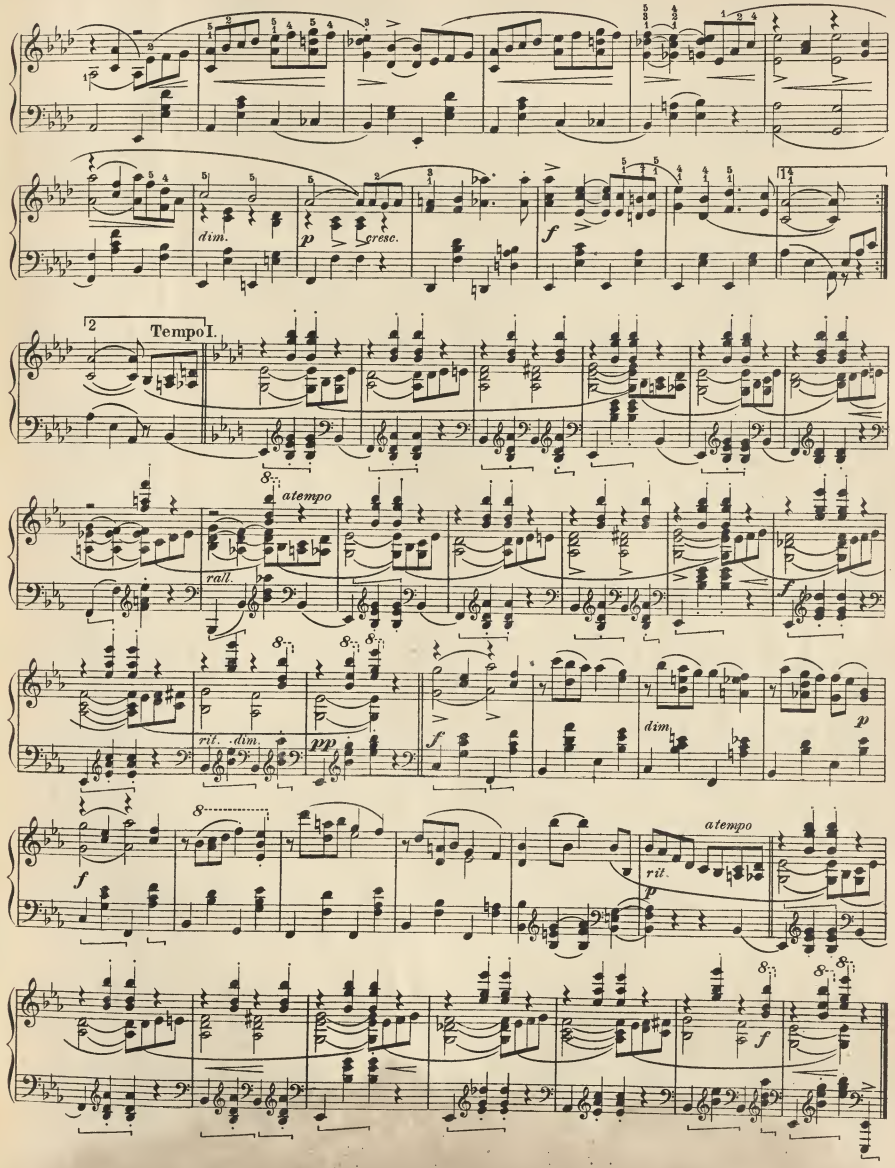
Primo



DREAM IDYLS

GEORGE DUDLEY MARTIN





MAZOURKA DI BALLET

F. P. ATHERTON, Op. 151

Allegretto scherzando

mf *p* *poco rall.*

Mazurka moderato M.M. ♩ = 104

mf *p delicato* *poco cresc.* *mf* *f poco accel.* *fz* Fine

Più moto

mf *f* *dim.* *p poco rall.* *a tempo* *mf*

f

Tempo I.

sf *mf* *p*

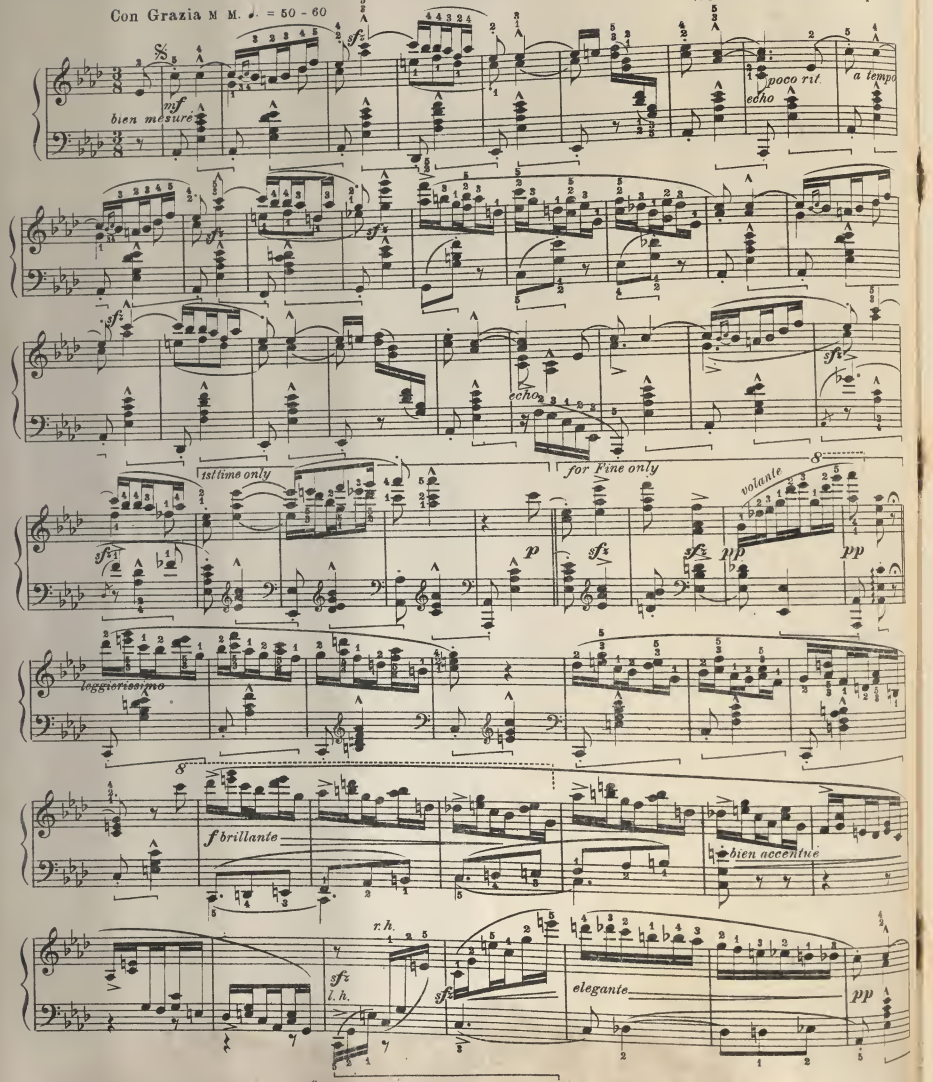
Teneroso

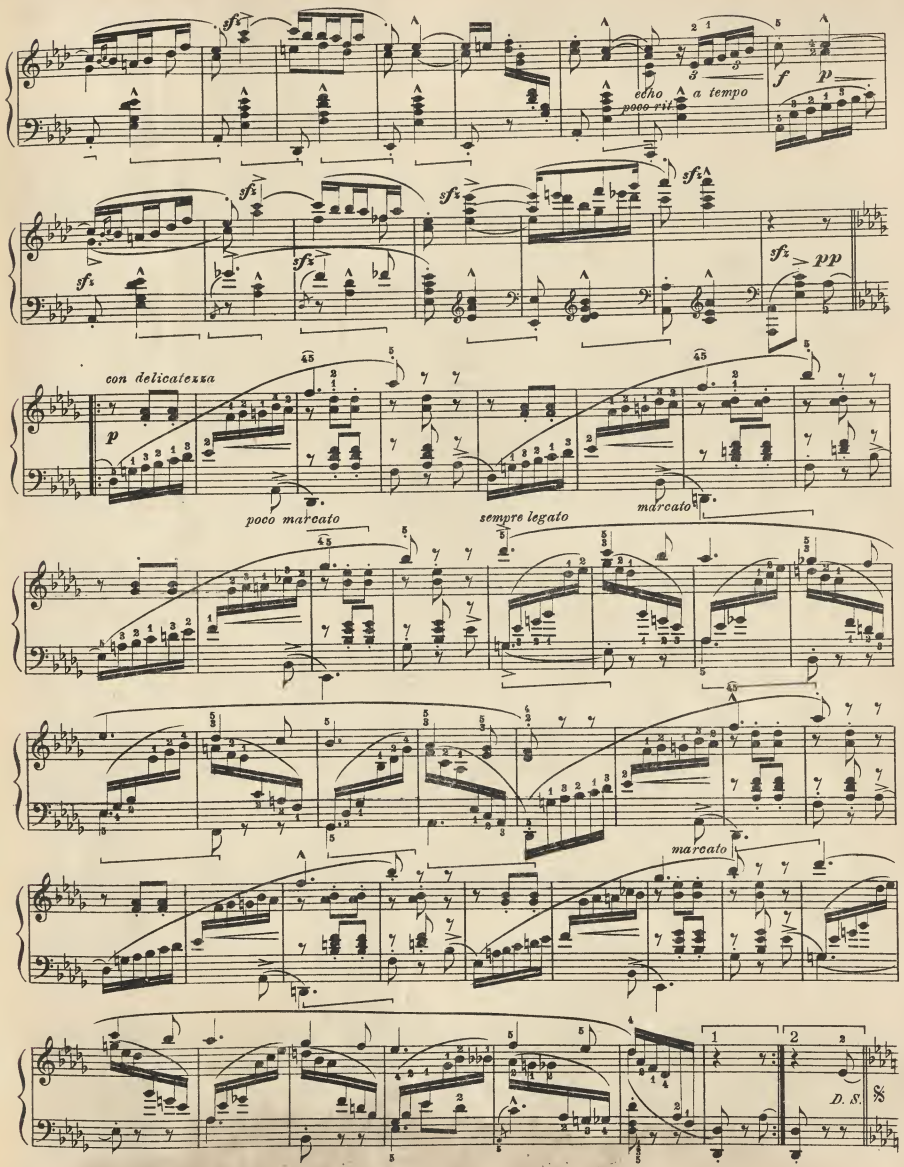
p *fz* *p* *fz* *p* *mf* *sf* *p* *mf* *p poco rall.* D.S.

SPRING DAWN

MAZURKA CAPRICE

WILLIAM MASON, Op. 20



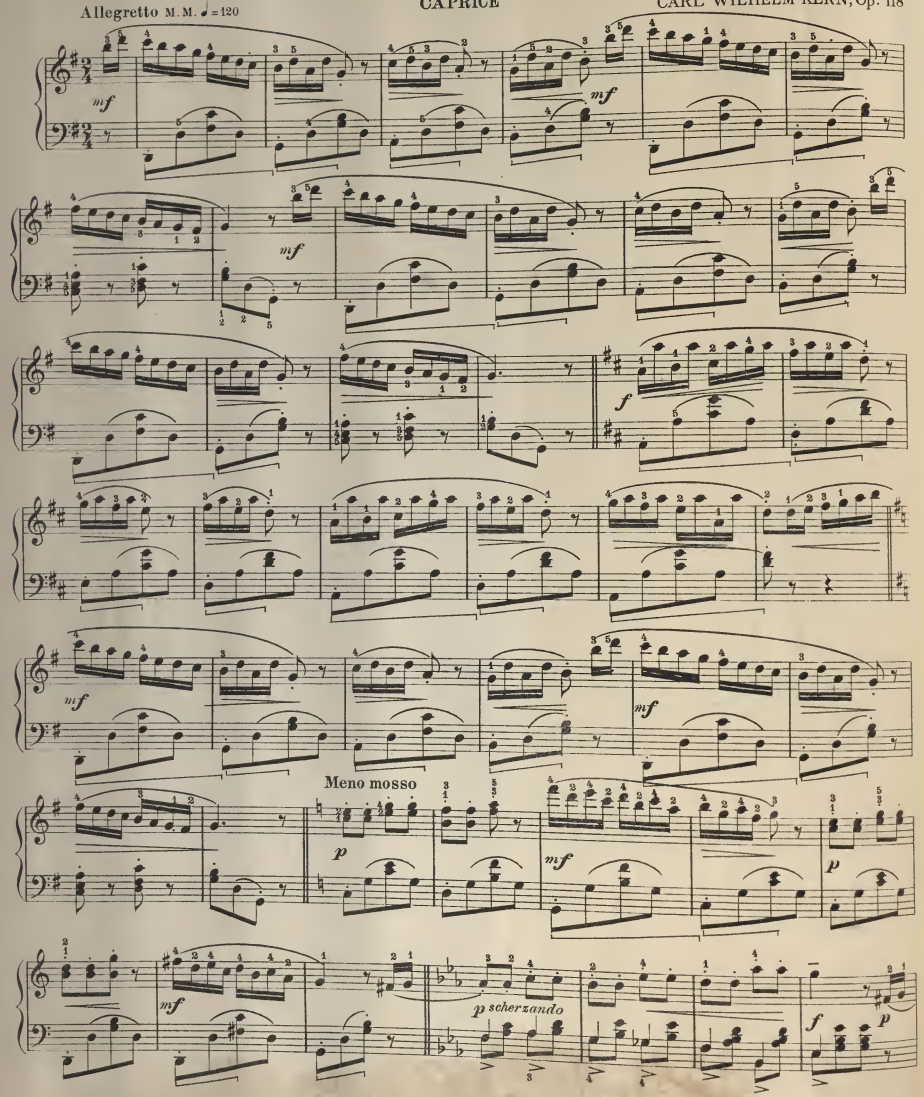


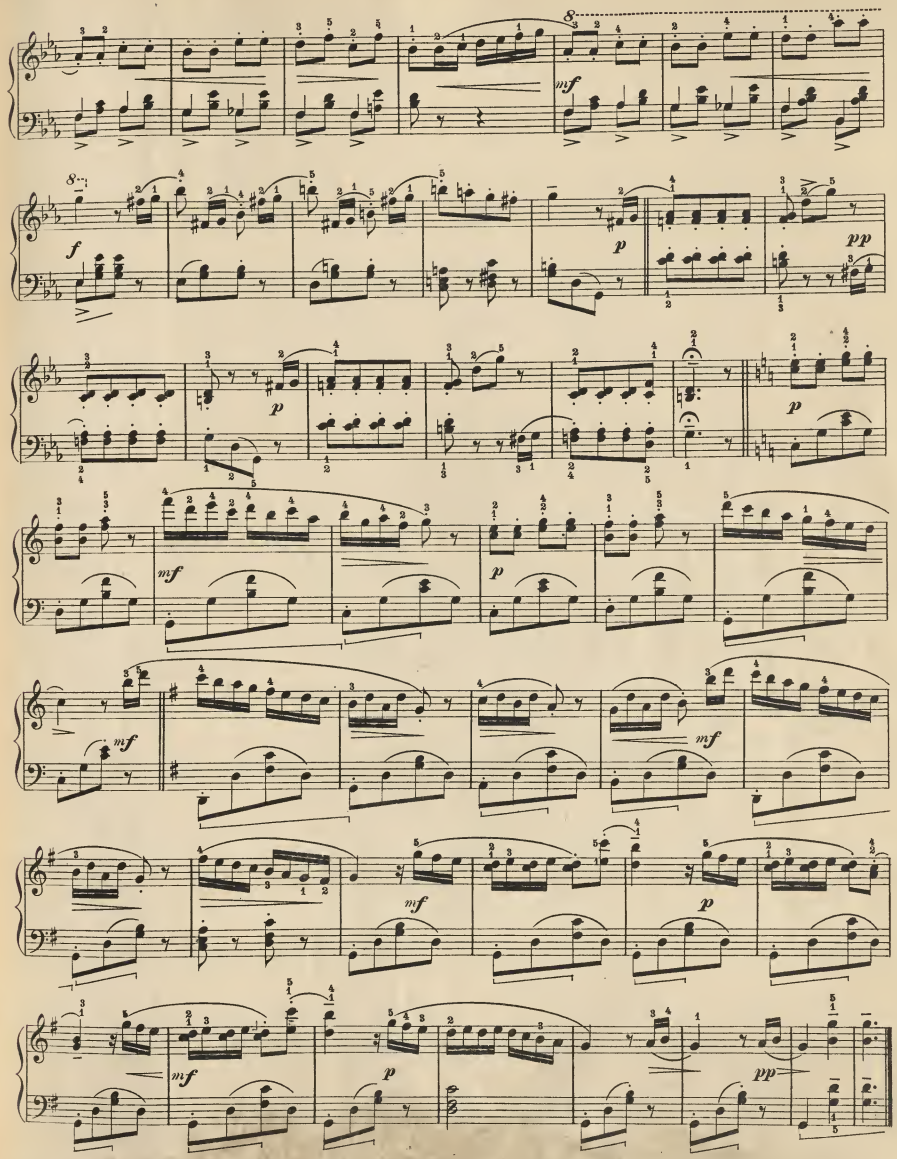
MIRTH AND GAYETY

CAPRICE

CARL WILHELM KERN, Op. 118

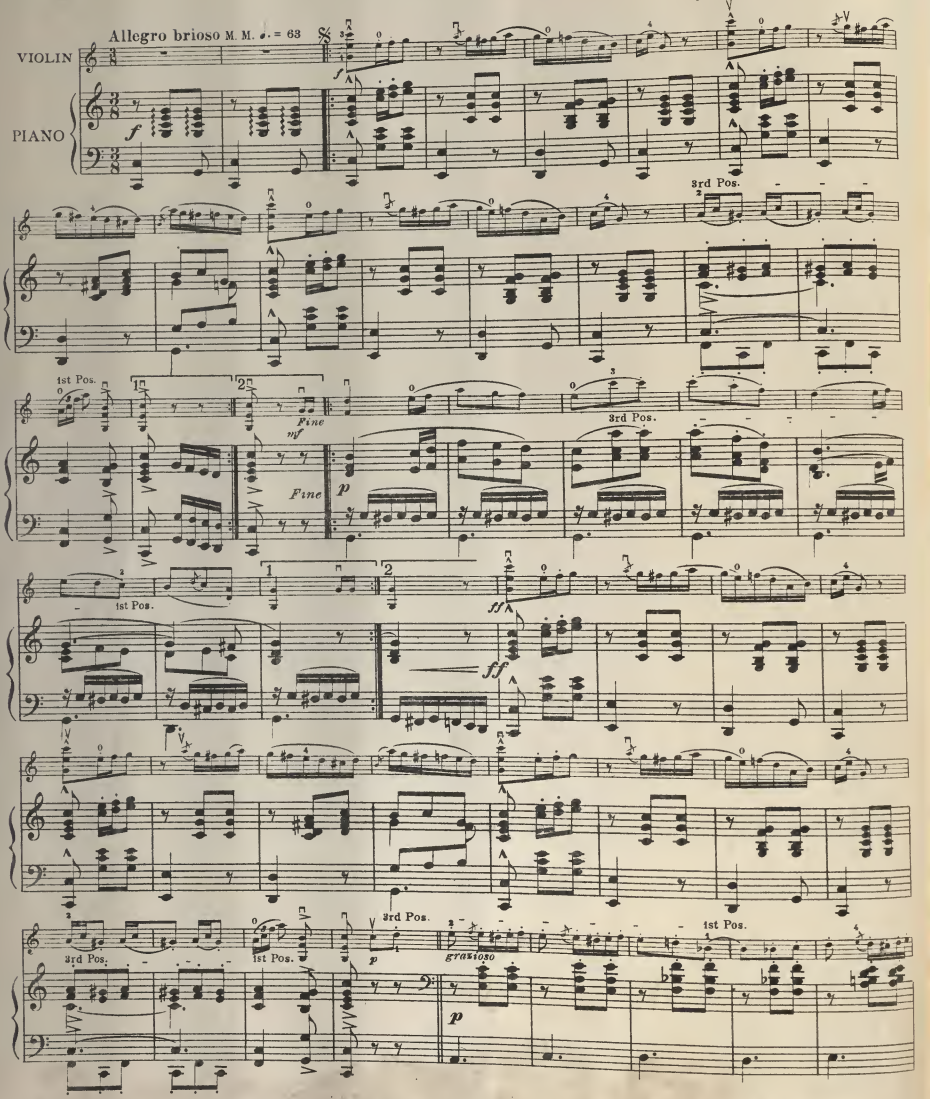
Allegretto M. M. ♩ = 120

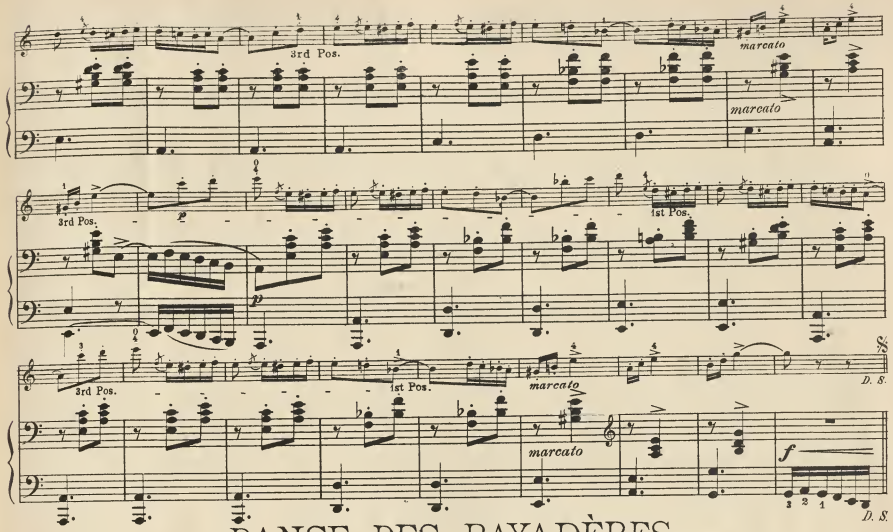




SPANISH DANCE

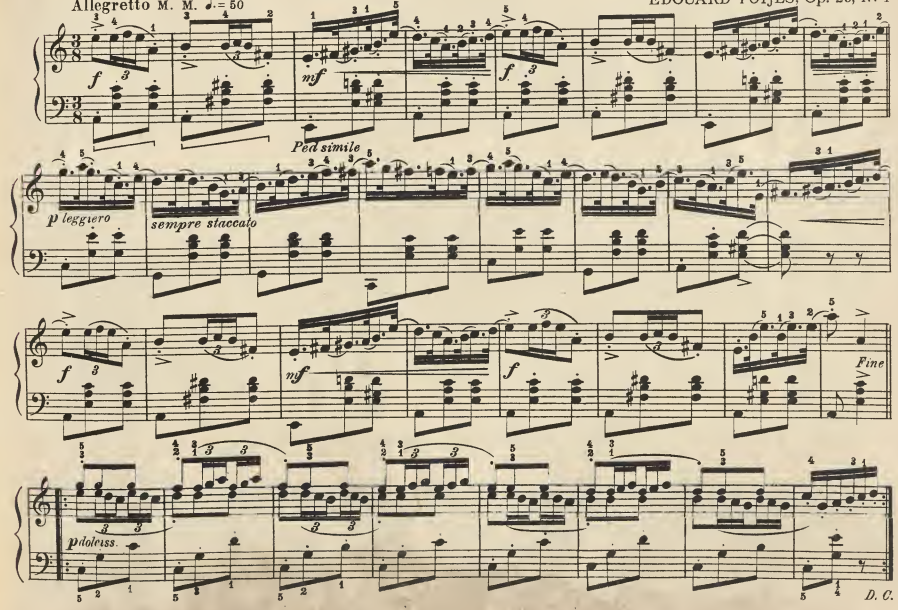
MORITZ MOSZKOWSKI, Op. 12, № 1
Arr. by Philipp Scharwenka





DANSE DES BAYADÈRES

EDOUARD POTJES, Op. 29, № 4



SWEET WILLIAM'S BALL

L.M.GOULD — L.A.BUGBEE

Spitefully M. M. ♩=126

Black-eyed Su-san is jeal-ous and mad, And what do you think is the rea - son?

Young Sweet William so gallant and glad Is to give the first ball of the sea - son, He has cho-sen to be his sweetheart, From

something less than a mil-lion, Su-san's cou - sin Miss Dai - sy so smart To dance with him the co - til - lion.

* The voice to be placed on middle c, and follow the air in the bass, until reaching ✣, then follow treble as written.

THE GOAT RIDE

POLKA

FRANK L.BRISTOW

Tempo di Polka M. M. ♩=92

*Pit-ty Pat, Tippy toe, To and fro! Pit-ty pat, Tip-py toe, Here we go! Bil-ly Goat, Nanny Goat, Please go slow! Or we lit-tle folks will tum-ble

out, you know!

Fine

Tra-la-la-la-la-la-la-la etc.

Tra-la-la-la-la-la-la-la etc.

* Sing the melody one octave lower than written.

Trio

dolce con espressione

Right hand crossing over the left.

Cross hands

Blow the bu - gle strong Toot - to - too! Sound the gong! Ding dong! Toot to too!

Cross hands

Cross hands

D.C.

Sing a jol - ly song! Toot - to - too! As we gai-ly ride a - long! Toot-to - too!

SHORT AND SWEET

KLEIN ABER NIEDLICH

GAVOTTE

PAUL LINCKE

Moderato M. M. ♩=104

Fine

D.C.

ON THE TRAIN

SCHERZO - GALOP

PIERRE RENARD

Presto

pp *poco a poco* *rit.* *sostenuto* *lunga*

Tempo di Galop M.M. ♩ = 138

mf scherzando *fz* *fz* *mf*

f *Animato*

fz *f* *fz*

f *p* *mf*

mf *f* *fz*

TRIO

p dolce *fz*

f *f* *energico* *fz*

RIPPLES

VALSETTE

PAUL LAWSON

Allegretto moderato M.M. ♩. = 63

mf *f* *mf* *f*

mf *f* *Fine*

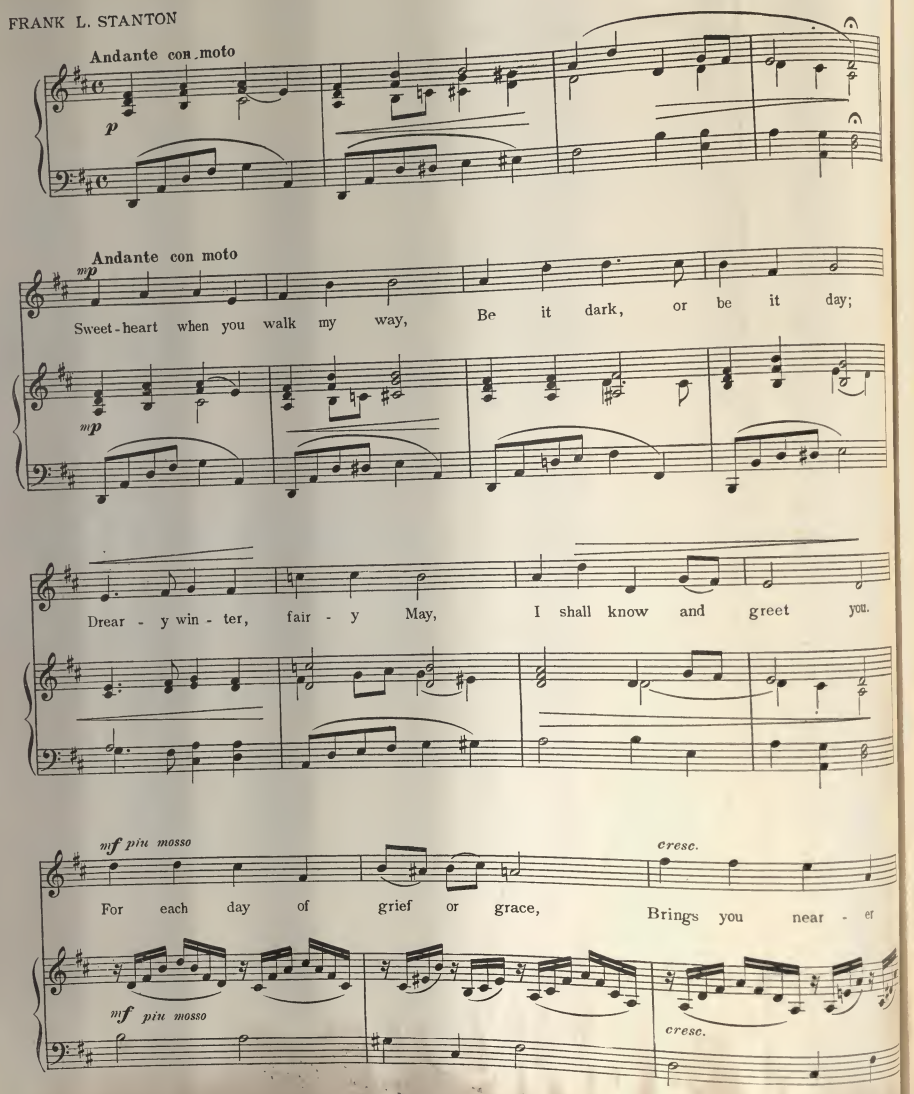
p

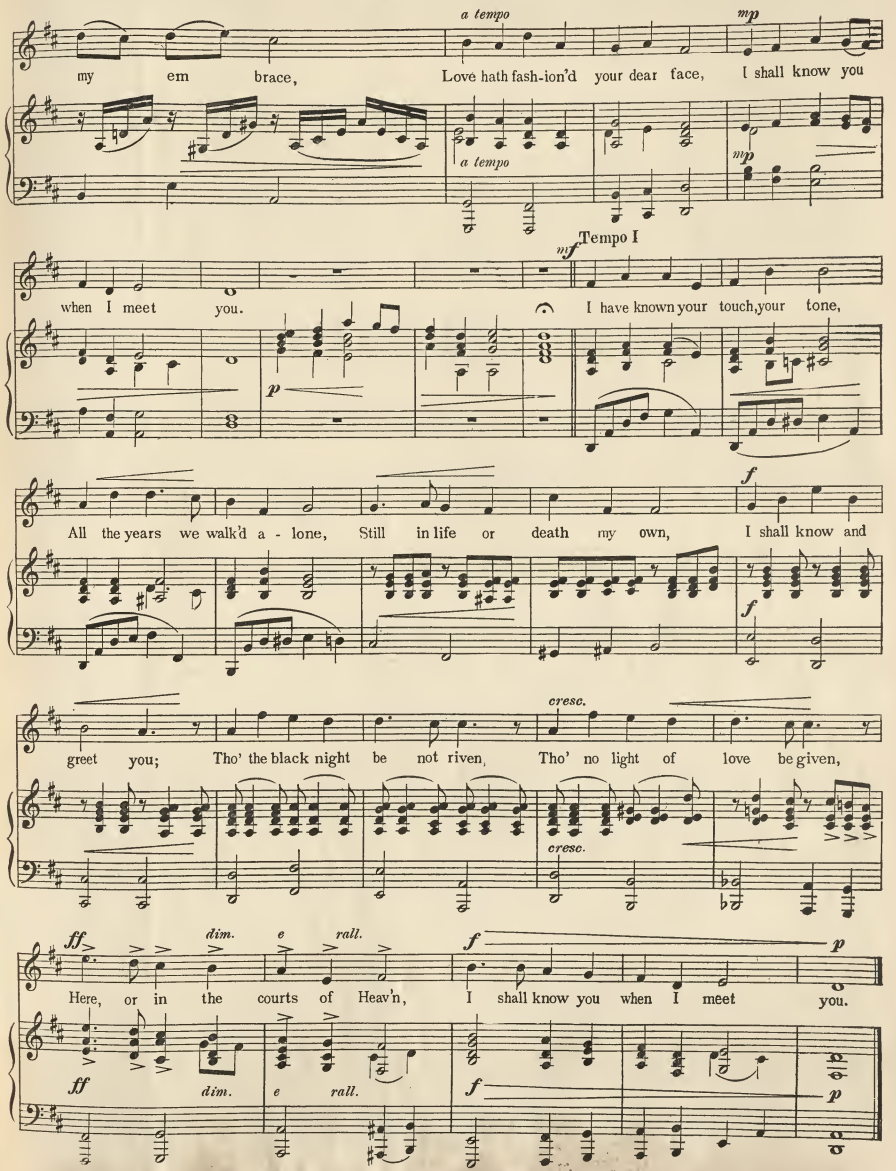
p *D.C.*

GREETING

FRANK L. STANTON

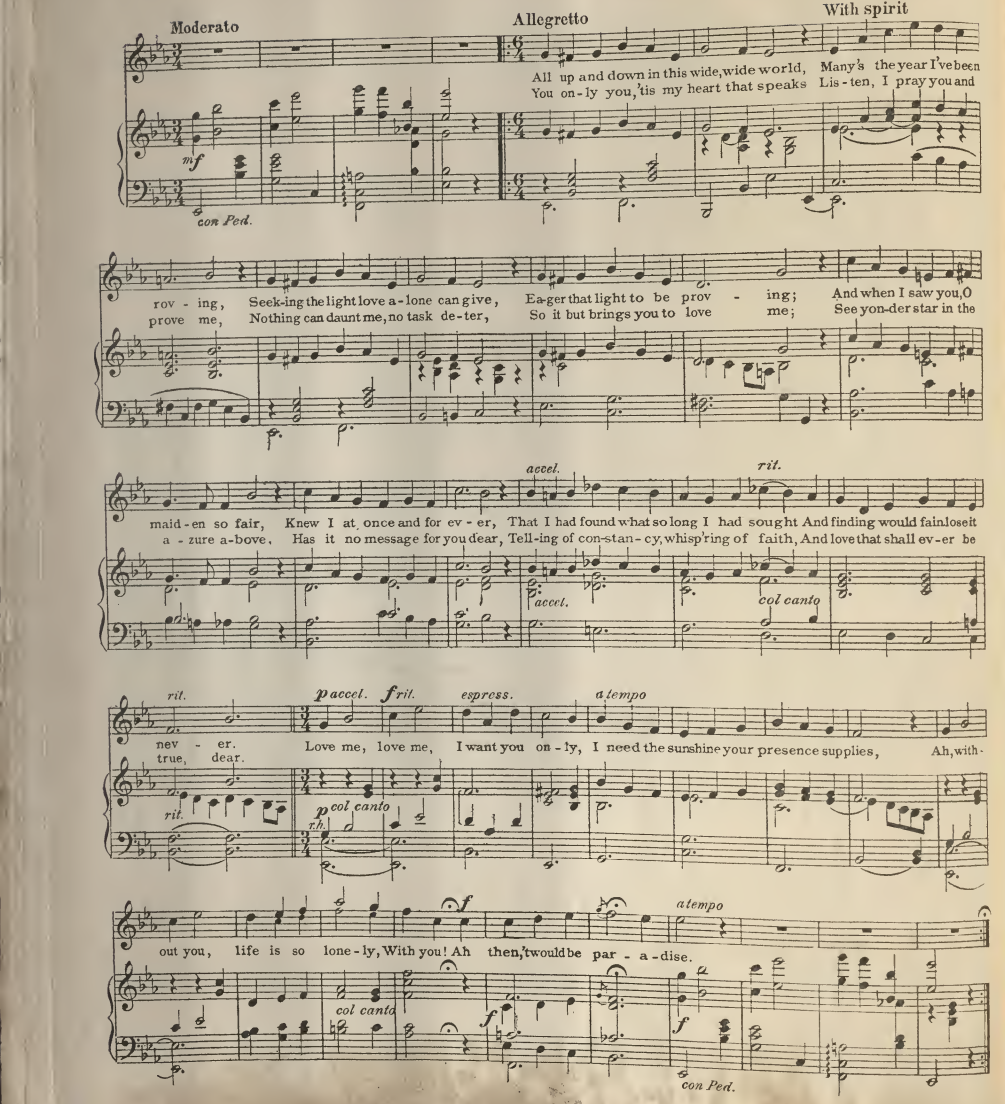
CLARENCE C. ROBINSON





I WANT YOU ONLY

Words and Music by
JULES JORDAN



VOICE DEPARTMENT

Expert Advice for Students and Teachers.

Editor for September, . . . Mr. Dudley Buck, Jr.
Editor for October, . . . Mr. Horace P. Dibble

SOUNDS AND SENSATIONS.

BY DUDLEY BUCK, JR.

MANY books have been written, and many lectures have been given on the art of voice production, but the fact remains that it is an art that cannot be learned from reading, or hearing lengthy discussions on the subject, but only through months and months of personal effort in the hands of a master. Nobody can learn to sing correctly without instruction. The simplest of reasons being, that he cannot hear himself as others hear him.

A tone that sounds well to the person singing, may effect the listener in directly the opposite way. It is generally a great surprise to a pupil when he is informed that he must train the ear to a new sound, but it is, nevertheless, a fact that the training of the voice can only be accomplished through two things, *i. e.*, sounds and sensations. *It is how it sounds in your ears, and how it feels in your mouth, that finally decides the question of a well-produced tone.*

There can be no doubt that the key to good voice production is in a true focus; that all words must be formed at the front of the mouth, and all tones focused there too. In producing vowel sounds, the tone must pass uninterruptedly through the mouth, care being taken that the entire breath is vocalized, and that the tongue, soft palate and lips, maintain the same relative position throughout the utterances of the vowel. In this way, only, can the sound remain correct. The student must learn to appreciate that he is dealing with a very small instrument, that the slightest change in the acoustic means a great change in the tone itself; but, more than anything else, he must learn to feel the sound, to recognize its position, and know its sensation. In this way, he advances upon a solid foundation.

Vocalization.

In the use of vowels to vocalize with, there is a great diversity of opinion. The old Italian masters used "Ah" most of the time. Of course "Ah" must be conquered, as must all the vowels, but "Ah" is an extremely difficult one, for the Anglo Saxon races, owing to the fact that most people sing and speak it in a very flat manner, making it the lowest of all vowels. Properly spoken or sung, it must seek its resonance high up on the palate, the same as the vowel sounds, "oo" or "o," care being taken, that the tongue does not fall. For this reason, I believe that "oo" and "o" for the beginner, if properly handled with a free throat, will give quicker and better results. "Oo gives at once the sensation of the overtone, so essential to beauty of tone, lowers the larynx and brings the voice to the lips through the proper channel.

In regard to the overtone, too much stress cannot be placed upon it. It is just as important and vital to voice production as the knowledge that the voice, throughout its entire production, must rest upon and be supported by the breath. Scientists have demonstrated that all musical sound is complex. In other words, that it has a fundamental tone and certain other sounds called "upper partials," "harmonics," or "overtones." Upon these latter depend the richness and resonance of a musical tone, and everything that can be done to amplify the overtones will enrich the fundamental tone itself.

Overtones.

Nature shows us at once that the overtone has much the better carrying power. Imagine that you were calling to a friend a long way off, and see what will happen. The shout will be thrown up into the head, and the overtone will appear at once leaving no strain upon the throat. The "Coo Hoo" call of children is also always given in overtones proving again the carrying thought. In the early age of song, most of which was heard in the churches, the compass of the different voices was quite different from that of to-day. For instance, the soprano never sang above F or F sharp, the alto perhaps to C, the tenor to E or F, and the bass to C or D, showing conclusively that only the tones of the true voice, or more commonly known as the chest voice, were used. Suddenly we find the compass of all compositions change. The soprano parts being written up as high as C, the altos to F or G, the tenors to A and B and the basses to F, unquestionably due to the discovery of the falsetto or head voice.

The wise old Italian masters not only had wonderful hearing but were much more scientific than the majority of the teachers of to-day. They produced voices of wonderful beauty, of great compass and of remarkable agility. This was the result of scientifically reinforcing overtones so that the voice not only extended in compass and in beauty of tone, but became even throughout its entire range, and was always in a position to move, in the overtone, to any part of its compass with great facility. Thus the jump of an octave, or even a tenth, was conquered as easily as that of a third or a fifth. I can do no better than reiterate that a tone minus its harmonics or overtones is of little value.

The foregoing is especially applicable to the head voice, the most valued possession of all singers. There is not the slightest doubt but that a mechanical change does occur in the upper range of all voices. Gray, who is certainly one of the greatest authorities on anatomy, says that everybody has two sets of vocal chords, the one fibrous and the other mucous. It is, therefore, readily to be seen that after the fibrous chords (the true chords) have been vibrated to their utmost tension some mechanical change must occur to obtain the high notes. This change consists in substituting the mucous chords (the false chords) for the fibrous ones, and as the larynx relaxes, the tone is thereby produced with much less tension and effort. People scoff at a falsetto tone, saying, "do not use it, it will injure your voice," but the fact remains, nevertheless, that the high notes of all voices are but reinforced falsetto or head notes, and furthermore, that the action of the larynx is as natural in producing the falsetto tone, as it is in producing the true tone.

Some New Thoughts on Breathing.

Another vital point in the art of singing is, naturally, the art of breathing. It has been said many times that the art of breathing *is* the art of singing. Of course, this is not entirely true, but it is certainly well on the road to it. Breathing is the foundation of the entire art of good singing, and without its perfect mastery nobody can hope to reach great heights.

A singer breathes by raising the ribs with the muscles of the back, simultaneously expanding the ribs and contracting the diaphragm so that considerable abdominal pressure is felt. Then it is necessary to learn to emit the breath from the lungs, very sparingly, but with unceasing uniformity and strength, so that the vocal chord be not overburdened, and so that the breath can rise to the resonance cavities in the head. From these head cavities it should be allowed to flow from the mouth unimpeded. In other words, the sensation in singing should be that of having the voice float upon the breath above the upper teeth, the throat simply being the tube through which the breath is conveyed. The elasticity of the muscles of the throat and head have much to do with good breath control. If the breath column coming directly from the larynx can circulate in the mouth untouched by any pressure whatsoever, then the breath becomes practically unlimited. The ways and means to accomplish this result are many. One of the simplest and best of breathing exercises is to inhale but little breath, drawing it down deep in the lungs, then to exhale it as slowly and steadily as possible. Litte by little this will give the sensation of the diaphragm reacting against the breath, some pressure being furnished by the abdomen. It is just as bad a fault to inhale too much breath as it is to inhale too little. The former gives the feeling that a certain amount of air must be emitted before one can sing at all, while the latter leaves one in trouble should the phrase be at all a long one.

Pupils and singers should practice breathing daily, and with the greatest care, for it is after all a question of training muscles to endure the hardest kind of hard work, while at the same time retaining the greatest elasticity. This is applicable to all the muscles of the throat and head, as well, for the moment that one of all these muscles becomes in the least weakened or unreliable, that moment the whole structure of voice production becomes undermined, and in a state of collapse.

It is the united action of many sets of muscles that gives the perfect results, and it is, therefore, readily to be seen that without daily practice no power of endurance in the muscles can be obtained. The perfect training of these means youth and long life to a voice, as has been proven by many great singers who have followed out the "simple life" as far as their bodies were concerned, and never failed to attend to their daily vocal gymnastics.

The Tongue and the Lips.

The tongue is often a most unruly member with the student, and no wonder, for it has a most difficult and decidedly delicate task to perform, *i. e.*, to conduct the breath column above the larynx to the resonance chambers. The tongue and the larynx work in cooperation, but it is of vital importance that they do not interfere with each other. Therefore, the tongue must be raised high and the larynx stand low to produce the proper results. The normal position of the tongue in singing is with the tip below the front teeth and the back of it raised. Naturally it has different positions with different vowels, but it must be trained to return to its normal position after pronouncing each one.

The lips play a most important part in singing, for they are the final cup-shaped resonators through which the tone must pass. They can retard it or let it escape, brighten it or darken it; in fact dominate it with every varying influence to the very end, for it is upon their coöperation that much of the life of the tone depends. The position of the lips is so widely different in the open and closed vowels that it is impossible to over-exaggerate their movements in practicing. The same strength and elasticity to which the throat and tongue muscles are trained must be imparted to those of the lips which must hold the vowel firmly in their grip, in fact the lips must be an elastic vice.

Voice Development a Slow Process.

So much for the technique of the art. Of course in an article of this length one cannot by any means go exhaustively into this great subject. I have merely tried to place before my readers in as simple a form as possible a few points of a great art, an art which ranks as one of the greatest of the fine arts, and which has been allowed to lapse somewhat into decay, owing, perhaps, to its not having been handed down to the present generation in the perfection of form to which it had been brought by the scientific old masters. I have endeavored to make it plain, that the technique of the art is all-important.

It is the only foundation upon which we can hope to build to great heights, and without it we can have but poor art. The finest building in the world is of but little value if its foundation be poor, for it is sure to fall. Just so with a beautiful voice without the necessary technique. When one considers that the slightest tension or relaxation of a single muscle, at the wrong moment may disturb the balance and destroy the perfection of tone, it is readily to be comprehended what a difficult art we are dealing with. It is only the conquering of every muscle or set of muscles, making them all subservient to the will that, in the end, will accomplish the desired result.

Artists are not born. They form themselves by long preparation. A fine voice may be a divine gift but in the majority of cases, it is the thorough cultivation of moderately good material. One of the greatest errors in my opinion is to select "a good enough to commence with" teacher, or a teacher who pays too much attention to the artistic or poetical side of the art, before the foundation is properly laid. It seldom fails to cost years of work to eradicate faults acquired in

the beginning, and I speak from personal experience. I know of no time in the development of the voice as important as the first year or two of fundamental work. Then it is that the ear becomes trained to the correct sounds, the muscles to do their work properly, and the entire apparatus to appreciate the true sensations.

Voice development is naturally a slow process, one that needs a great deal of patience, and great perseverance, and pupils and teachers make a great mistake in trying to advance it too rapidly. It is indeed a very difficult task to hold back a truly musical person, a person who intentively loves the great works, but if he be allowed to try to spell words of four syllables before he has learnt the alphabet he is sure to come to grief.

THE ÆSTHETIC SIDE OF THE SINGERS' ART.

BY DUDLEY BUCK, JR.

I REMEMBER very well a conversation I heard, when a young singer, between a distinguished painter and a mutual friend. The painter's sister had a decided talent with her pencil and brush. My friend knew this, and said to the brother, "Why don't you send your sister to Paris to study?" "She is too old," the painter replied. "What!" said my friend, "She is not much older than I am, and I would not consider myself too old to study." "Well," continued the painter, "it takes five years to acquire a school, and five years to forget it before you are ready to do anything worth while." He then turned to me and said, "You do not understand such talk, do you? You will ten years from now." It made a great impression upon me, and, as he predicted, some years afterward I appreciated his meaning. He meant that a person's technique must become a part of himself, that the mechanical side of his art must work perfectly without his being obliged to think of it, before he can hope to develop the æsthetic side with safety.

What is meant by the æsthetic side? The side that comprises everything other than pure technique. It has to do with the emotions, sentiments, mentality, temperament and personality. In fact it is the power to present a tone picture in such manner that others must see and feel it as he does. It is often very hard for the young student to allow his sentiment to come to the fore, and no wonder, for we Anglo Saxons are taught from childhood to suppress our emotions. However, this will not do when singing. He may rest assured that if he desires to impress an emotional fact upon his audience, to move them, as it were, he must show that he feels what he is singing or he will not attain his end.

A singer must create an atmosphere for each and every composition he undertakes. The greater his mentality, the finer the atmosphere he creates, and naturally the more beautiful the results. An artist must never be in a hurry to present his work, he must study and restudy it, smooth it out here and smooth it out there, giving it little touches to bring forth some hidden beauty, at the same time never losing sight of its vital points. In this way he becomes acquainted with the composer's thoughts, and what he means by his notes. It is not too much to sing a song fifty times in practice before you sing it in public.

There is a good deal in the old saying, "You must sing it into your throat." After one sings a song a great number of times the tongue becomes accustomed to the combination of vowels and consonants, the mouth to certain sensations and, of course, the result is apparent. When you take up a new song or a new work, study your text before you try the music at all. Learn what the poet means, digest it thoroughly and, if the words are at all well set by the composer, you will little effect can be obtained. The same might almost be said of time, for time and rhythm are closely related, and are absolutely vital from the interpretive side of the art. Wagner in one of his articles on "How to Study My Operas" said, "Learn all my works in strict time, and afterwards you will see that it is not necessary to take many liberties with them." I think this rule would be a good one for the student to apply to all his work. He would soon find that his vocal effects were not destroyed but considerably augmented by the rhythm he would obtain. I do not mean to say that we do not want accelerandos and retardandos. Far from it, for they are as necessary to interpretation as is strict time; but I do say that the accelerandos or retardandos can be made, yes, must be made, in rhythm to give the listener the proper satisfaction.

I was once talking with a musician of international reputation on the question of time and rhythm, and to my great surprise he informed me that at the age of twenty-one he could not play a hymn tune in time. I had always admired his keen sense of rhythm, and I told him so, asking him how he had brought about the great change. "Well," he replied, "I learned to play the violin and I learned to play the piano, and I went to hear all the orchestral concerts I could, all the vocal concerts by good artists that I could, and little by little I learned to count when I heard someone else performing, and finally I learned to count when I was performing myself."

As I said, this man brought himself up to be a musician with the strongest sense of rhythm possible. So can you, if you go about it in the right way. If you intend to make an artist of yourself, do not be a singer alone, be a musician. Study some instrument, any one will do, but I would suggest the violin, because it will teach you to appreciate a legato tone, and give you the true idea of the infinitesimal changes of pitch which you can show with the violin as with the voice.

Read musical history, study literature, learn at least one other language. In short, develop your mind as well as your vocal apparatus, for the former is quite as necessary to the latter to fit you to become the interpreter of the great thoughts of the masters.

POOR ENUNCIATION.

BY DUDLEY BUCK, JR.

POOR enunciation is the commonest fault among singers. How many times you hear a singer with a good voice and only understand a few words of what he or she is singing about! How much more interest is added the moment you do understand what the song is about! The fault is largely caused by too little thought and practice being given to consonants. They are extremely difficult to handle, I grant you, but, nevertheless, they belong to all language and must therefore be conquered. Of course we can only vocalize with vowels, but with proper study the good singer learns to join the consonant to the vowel in such manner as never to break the continuity of sound, thereby retaining the true legato so essential to "bel canto."

In singing words, the student must first learn to analyze them; to see at a glance what the vowel or modification of the vowel is, for he must remember that it is the vowel that receives all possible time, the consonants only sufficient time to make them distinctly heard. The student will do well to exaggerate consonants until a habit is formed of pronouncing them very distinctly, for he must realize that they always require more emphasis in singing than in speaking.

I do not advise the habit of exaggeration for the beginner, however, for it would very likely tighten his throat and get him into trouble, but only for one who is able to sing the vowels with an open throat. Of course you cannot pronounce well unless you have an open or free throat, but after you have learned to sing vowels, do not forget that the consonants of your or any other language must be conquered as well.

WHY ARE SINGERS AS A RULE SUCH POOR MUSICIANS?

BY DUDLEY BUCK, JR.

"WHY are singers as a rule such poor musicians?" is an oft-repeated question, and I am sorry to be obliged to acknowledge that it is a very apt one. The fact is that as a rule singers travel a very narrow musical path, never looking into the side streets to gather the knowledge that they might find there, but always intent upon the tone production and the vocal effect of whatever they are doing.

These are vital points, I grant you, but when they are obtained at the expense of time and rhythm they count but little. A composition sung in bad rhythm loses all interest, for rhythm is the soul of music, and without it

HOW A GREAT SINGER VIEWS STAGE FRIGHT.

MANY young musicians think that the nervousness which precedes public appearance is confined to the novice. Most great singers have this nervousness, and many have pronounced cases of genuine stage fright as long as they have continued to give public performances.

An English paper (music) gives the following description of Caruso's affliction:

Caruso admits himself to be the victim of nervousness. When the German Emperor paid him a compliment his emotion was so great that he lost his voice—words of thanks would not come. And after San Francisco he believed that his voice had gone forever. Some weeks later, when he dared to sing in London, it was a "finer diamond" than ever. For, as he says:—

"There is only one trouble that I adore: it is that which waylays me on the stage. I am seized with nervousness, and the anguish alone makes my voice what it is. There is no personal merit in it. This fever betrays itself to the public by mysterious effects which move it, but let it be known that Caruso on the boards is not responsible for the pleasure he may give to others, and that everything is the fault of that redoubtable deity called 'le trac' (stage fright). It may be believed that each evening I suffer from this fright increasingly, for people say to me regularly, 'You have never sung so well as to-day.'"

In reminiscent vein Caruso recalls that his old master who taught him the rudiments of his art predicted a brilliant career. "You will earn 200 francs a month," he said, "when you have grown a little." Verdi had less confidence in him. "When I created Feodor at Milan he asked the name of the artists, and when he heard mine he interrupted, 'Caruso? They tell me that he has a fine voice, but it seems to me that his head is not in its place.'"

HE THOUGHT PRACTICE UNNECESSARY.

MR. DAVID BISPHAM tells the following amusing story about Mme. Schumann-Heink which illustrates a popular idea current among many laymen.

"I was once singing with her in a certain large city," he said, "and early in the evening before we were to sing she exercised her superb voice in her apartments in the hotel, with the result that she could be heard pretty much throughout the entire structure. I subsequently heard one of the guests complaining that his nap had been broken up by some woman who, he said, had been 'bellowing like a bull.' When he was told that the singer was Mme. Schumann-Heink and that she was practicing, he replied: 'What does she want to practice for? All she's got to do is to put on fine clothes and get up there and sing.'"

SIR CHARLES SANTLEY ON THE STUDY OF VOCAL WORKS.

[The following extract from "The Art of Singing and Vocal Declamation," by Sir Charles Santley (Copyright, 1908, by the Macmillan Company), gives the valuable advice of one of the foremost English singers and voice teachers upon the highly important subject of "Enunciation and Pronunciation." Sir Charles was a pupil of Garcia, and the following paragraphs represent the important points revealed by a lifetime of enviable experience.—THE EDITOR.]

The Delivery of Words.

BEFORE entering on the study of vocal works, it is absolutely necessary to make a serious study of pronunciation and enunciation, that is, the sounding of words and their delivery. The object of wedding music to words is surely to give greater emphasis to the sentiment or passion those words express; then if those words are not distinctly audible, what becomes of the emphasis? The English-speaking people, more than any other, require to pay strict attention to this study; as a rule, they are totally regardless of uttering letter or syllable clearly in ordinary conversation, and so acquire a slipshod, inelegant enunciation which requires patient, persevering study to correct and fit them for public speaking or singing.

English a Good Singing Language.

English is a fine language for both, but as practiced by the generality of public speakers and singers it is devoid of accent, unpleasant to the ear, and at times even unintelligible.

I was once present at a performance of *The Merchant of Venice* at the Princess's Theatre. Carl Formes, the once celebrated bass singer, played Shylock. He always presented a strong German accent in conversation; but though all the other characters in the play were sustained by Englishmen, the only one who recited his lines to be understood was Formes. The reason was obvious; he pronounced the letters, divided the syllables, and accented the accented syllables, so that, though now and then his pronunciation of a word was not quite English, his enunciation was perfectly distinct. I did not miss a single syllable throughout his entire performance.

The study must be commenced by learning to pronounce each letter distinctly and purely, adopting the Italian pronunciation of the vowels:

a—as *ah* in English.
e—long as *a* in *fate*,
short as in *let*.
i—long as *ee* in *feet*,
short as in *ink*.
o—long as in *rose*,
short as in *lot*.
u—as *oo* in English.

Correct Consonants.

The consonants must be pronounced promptly and firmly, using the tongue, the teeth, and the lips—otherwise the words will not be distinct and their sense be lost. They must not intrude on the value of the vowels, otherwise the voice speaking or singing will lose in resonance and carrying power. The mouth ought not to open more than sufficient to introduce the tip of a finger; the under jaw is lowered beyond what is necessary for this it is impossible to pronounce the consonants promptly and firmly, as the tongue, teeth and lips will be too far apart to fulfill their office. Moreover, the wagging of the lower jaw is destructive of any expression of sentiment the countenance ought to display. In low comedy tragedy or elegant comedy such grimacing is not permissible.

The Position of the Mouth.

The most advantageous, and at the same time the most pleasing and elegant, position of the mouth is the approach to a smile, all the muscles of the face being kept perfectly supple so as to be ready to second every change of expression occurring in the work the performer is engaged on, but without exaggeration; there is but one step from the sublime to the ridiculous, which exaggeration would inevitably make.

This must be followed by learning to pronounce distinctly single syllables, then combinations of syllables, each syllable distinct in itself though joined to its fellows; which can only be effected by making a short pause after each syllable and joining them by degrees until the word becomes a perfect whole.

Great care must be taken to make a clear distinction between single and double consonants. In England the tendency is to neglect this, and we hear "a-tention" instead of "at-tention," "fe-low" instead of "fel-low;" while we also have the opposite, as in the first example given below.

Correct Accent.

Few singers take the trouble to study their words sufficiently to give the accented syllable its due force; in recitative, where accent is left entirely to the performer, those who are attentive will hear very curious things. For example, the fine recitative in *Judas Maccabæus*—

"Oh let eternal honors crown his name—"

rendered more or less (generally more) in this wise:—

"Ollettetumullhonnurs crownshis naem;"

and in a matter-of-fact style, seemingly without a notion that it is a call to the Israelitish nation to celebrate with due honor the glorious victory obtained over their foe by Judas, the leader of their army.

Again, in the same oratorio, when Judas himself speaks, "Sound an alarm," which as generally interpreted becomes "Sounddamalaam."

No wonder foreigners find English ineligible as a singing language.

Distinctness.

It is not the fault of the language but of those who speak it without learning how it should be spoken. However much one country may differ from another in its opinion of the pronunciation, there can be no difference of opinion regarding the necessity for distinctness of enunciation or delivery either of a speech or song. In other countries I have heard many public speakers, and as a rule I have found them much more distinct than the generality of English public speakers I have heard; but foreign singers I have found less distinct than their orators, yet still as a rule more distinct than English singers. The Germans, as far as my experience goes, sin more on the score of indistinctness than the Italians or French. I heard *Aida* once at an important city in Germany, and throughout I only heard three words. "Ach meine tochter," which did not explain much of the plot of a long opera.

Having acquired possible perfection of pronunciation, there is still a point without which enunciation would be imperfect, "the management of the breath," as without perfect control over the wind chest, equality, variety and sustentation of tone could not be attained. It is a common idea that speakers and singers should be able to speak or sing a long phrase or sentence without a break. What they ought to learn is to be able to take breath at any convenient point in a phrase in such a way that the break may not be observable. The lungs should never be entirely exhausted; in speaking, breath may be taken at any place where a comma might stand, and in singing before any weak accent in a bar, of course being careful not to divide the syllables of a word. There is no mystery or difficulty about breathing. All it requires is care in arranging convenient and appropriate places to take breath, and practicing speech or song accordingly. Inexperienced people would do well to note that under the influence of nervousness they will find it more difficult to maintain a mastful of wind, and in studying they should mark places where an extra breath may be taken without interfering with the effect of their speech or song. The act of taking breath must not be accompanied by any visible sign, such as hunching the shoulders, nor any audible sound. Attention to these few remarks and careful practice are all that are necessary for the management of the breath.

THE VALUE OF ELOCUTION TO THE SINGER.

BY LOUISE GUNTON.

SINGERS especially need to awaken to the possibilities of help to themselves by a serious practice of elocution. It is a character developer and a soul awakener. After deep concentration and many times reading and reciting a selection the beauties of a piece leave a lasting impression of one's character. You will unconsciously broaden and deepen, your personality will gradually undergo a change, and you will become more magnetic and influential. Nothing develops personal magnetism of the highest order like the study of expression, and who needs magnetism more than the singer? It brings into exercise every faculty of the mind and every emotion of the soul, and we know that by exercise we grow. People who have never exercised their powers of expression are stunted in soul growth just as much as one is stunted in body who has never taken physical exercise to any extent, and vocal study will not bring singers to their full powers of expression without the study of elocution in addition.

Below I give a few principles of elocution, which, if diligently studied and put into practice, will greatly increase the powers of a singer:

Elocution is the art of so delivering our own thoughts and sentiments or the thoughts and sentiments of others as not only to convey to those around us with precision, force and harmony the full purport and meaning of the words and sentences in which these thoughts are clothed, but also to excite and impress upon their minds the feelings, imaginations and passions by which those thoughts are dictated and with which they would naturally be accompanied.

Two things are necessary to make an intelligent reader: Comprehension of the thought, and perception of the natural in the utterance. To be effective, add one thing more, *voice*. The right tone color comes from appreciation, and appreciation comes from concentration.

Interpret the Poet's Meaning.

In trying to interpret a selection look sharply for the change of thought, and the attitude of mind of the characters in the piece toward each other. Look for the delicate shades of meaning by means of tone color, caused by the different emotions in the mind. Read a selection over many times silently before permitting yourself to begin to even think of reciting it, but even silently do not read a selection by merely repeating the words. Remember the change of manner of the speaker, his tone color, his emotions, his varying actions, all of which must be brought out in the rendering of the selection. Search diligently for the author's meaning and enter his mood. Meditate upon each word, each thought. Form mental images of persons and scenes. If necessary, paraphrase the selection. Put in your own words pictures of what the author's words call out. Train your mind to fix itself upon what is being studied. Do not let it wander. Cultivate attention. You must so work that your intellectual power will increase, thereby enabling you to probe more deeply into the author's meaning. You must so assimilate the thought that it becomes your own.

All public speaking should have the intimate element of face to face conversation. Use all your gifts, natural and acquired, all your powers, physical, vocal, mental and spiritual to obtain a responsive attitude on the part of your hearers. In this directness extend to your audience your sympathy and win its sympathy for yourself. Always let your matter warrant your manner. Be full of your subject and occupy your mind with the spirit, the thought and sentiment of your author, never with the tones of your own voice. If you appreciate your author you will instinctively know what tone to read him in.

We must read as we speak, but on one condition, it is when we speak well. Reading aloud gives the power of analyzing more than by silent reading.

The reader who wishes to attain the heights of his art should keep a cool, clear head while he gives up his heart. Make the human heart your supreme study. Learn with what gesture and with what inflection every caprice and every passion speaks.

Work for abandon in your study of expression. Work tremendously and then rest. Do not see how long you can keep on a high tension, but make a great effort, even if you exaggerate at first. Underdoing is worse than overdoing. The very worst of faults is tameness. Throw yourself into the spirit of it. Build up vitality.

Nature is the model. Actors and elocutionists have an alliance of two faculties—sensibility and imagination.

The coolness with which Adelina Patti always demanded the largest possible price was staggering to those who had occasion to negotiate for her services. In this connection a retort by her has become historic.

When she was told that even the President of the United States did not receive nearly so much for his services as she demanded for hers, she answered, "Very well, get the President of the United States to sing for you."—*The Sunday Magazine.*

ORGAN AND CHOIR

Department for September Edited By G. EDWARD STUBBS, M. A.

DRIFTING INTO A PROFESSION.

IN offering words of advice to young musical students who expect to take up organ playing and the study of ecclesiastical music, many subjects suggest themselves, and a writer is tempted to be discursive. In the small space allotted us we shall try to confine our remarks to a few points of special importance.

First of all we would sound a note of warning to those who are inclined to *drift* into the profession of ecclesiastical music. The selection of an occupation unfortunately falls upon a young man at a time of life when, through lack of experience and knowledge of the world, he is peculiarly unfit to make a wise choice. Mistakes are sometimes inevitable. Music, whether sacred or secular, affords a sensuous pleasure enjoyed by the vast majority of mankind. Its study is seductive, and to follow it for æsthetic gratification is most natural. And for this very reason there is an element of danger in adopting, professionally, without very serious deliberation, a study that seems so pleasurable, and that appeals so strongly to the artistic and emotional nature. Those who "drift" into *any* occupation generally find themselves "mis-fits." Music is no exception to the rule!

In determining whether or not he should become a church organist, it is well for a young man to carefully examine his abilities *in other directions*. Let him seek the sound advice of those who know him best. The mere possession of musical talent is hardly sufficient to warrant a decision. Such a possession often goes hand in hand with other endowments of a very high order.

Physicians practice a most valuable system in the detection of obscure diseases, technically known as "diagnosis by elimination." They test the symptoms which are common to other disorders, and by *exclusion* arrive at the real indications of the real disease.

We recommend a similar process to the young man in diagnosing his musical symptoms. When he succeeds in eliminating all important tendencies in other directions, his course may be said to be fairly clear. And when his decision is fully reached, let there be no turning back. In after years if he finds himself distanced by friends and companions in other walks of life, mercantile and professional, let him not complain! He had his free choice, he took it, and must contentedly abide by it. We do not mean to insinuate that the profession of organist and choirmaster is not on a par with the other learned callings. But we do mean to caution young men from "drifting" into it in a more or less casual fashion. We need fewer organists, and better ones; men of distinct ability and of liberal education, who will elevate the profession, and place it on an equality with the old triunity law, medicine and theology, and the newer callings that are now dignified as professions.

The young church organist, having decided that he is not "drifting" into his profession, thereby losing opportunities in other fields of labor in which he might excel, should carefully avoid a *narrow* view of his life work. He should aim at becoming something more than a mere performer upon an instrument. Church music has changed greatly during the last quarter of a century. It has grown enormously in importance, and this general expansion may be seen not only in religious bodies where liturgical services are the rule—the Roman and Episcopal Churches—but also in all of the so-called denominational bodies. This is owing partly to the decadence of Puritanical influence, that old and deadly enemy of ecclesiastical music, and partly to the growth of broad-mindedness and advanced intelligence which is the natural outcome of higher education and civilization.

The Work of the Organist.

The time has gone by when the duties of a church consisted in playing a few simple psalm tunes and an occasional "sacred song." Even in churches where non-liturgical services are in vogue, the old-fashioned quartet choir, once an "institution" in itself, has either passed away entirely, or has been augmented and reinforced by the chorus of mixed voices. In Roman, Episcopal, Lutheran and other churches, male choirs have been extensively introduced. There has been a proportionate enrichment of musical services, and a proportionately increased demand upon the ability of the organist and choirmaster.

Formerly he was little more than a performer upon a keyboard, more or less under the direction and dominion of the "quartet" of soloists, or the parson, or the "music committee"—or of all three. Instead of his being a choirmaster, he was more often than not mastered by the choir!

In view of the change and advancement we have outlined, it is not difficult to see why the young organist should early in life become proficient in *voice culture*, and skilled in the art of mastering the vocal forces placed in his command.

Organists Should Understand the Voice.

There is to-day a crying need of organists who are expert voice trainers. Even in so old a country as England, where church music has been profoundly studied in all its departments for centuries, this want is fully recognized, and such eminent men as Sir George Martin, and the late Sir John Stainer, and Sir Joseph Barnby, have in their writings called sharp attention to it. In this country, where (as compared with England) facilities for learning the art of choir-training are lacking, there is all the greater need for reform. The young organist should therefore seek every opportunity for increasing his knowledge of the singing voice. He should make it his business to learn to train not only the voices of men and women, but also those of boys, so that he may be able to take charge of either a "mixed" choir or a male choir.

Managing Choral Societies.

And in connection with this important work of voice training, he should study the management of choral societies. Sooner or later, if he is ambitious, and desirous of enlarging his sphere of professional activity, he will perchance have the opportunity of organizing his own choral club, or he may be called to succeed some other conductor. If he is wise he will become a member of a first-rate chorus, sing himself, and study carefully the methods upon which the society is handled. In this way he will learn in a *two-fold* manner. As a singer, singing his part as tenor or bass, he will become fully acquainted with the difficulties that chorus singers meet with. And, after actually experiencing these difficulties, he will be all the more able to deal with them from the conductor's desk. By studying the system of the conductor under whom he sings, he will also learn that side of the work.

Many organists at the outset confine themselves too much to organ playing. They are very apt to belittle other things that are really of immense importance to their future success and general welfare, both from an artistic and a worldly point of view. Good organ playing is necessary, but good choir singing is *more necessary*. A Bach fugue, well played as a concluding voluntary, is small satisfaction to a congregation that for an hour and a half has listened to a ragged and slovenly service! This fact is becoming appreciated more and more by clergymen, vestrymen, and music committees, in whom is vested the "appointing power." Not long ago, when a very prominent position fell vacant, the writer, as consultant, was told by the parish authorities that they could get a man who was a competent player, but who would be able to score, on a basis of one hundred points necessary for qualification, twenty-five points as organist and *seventy-five* as choirmaster. In other words they wished to engage a choirmaster who could act as organist, rather than an organist who could act as choirmaster. The tendency everywhere throughout the country is now in a similar direction, for reasons which are not difficult to comprehend.

General Education.

In conclusion we would advise the young organist to weigh well the importance of a liberal education. Church musicians, both young and old, should remember that clergymen, whatever their "peculiarities" and musical shortcomings may be, belong to the highest order of learned men. In a general sense theology embraces all knowledge. A graduate in this department of learning has passed through from eight to ten years of severe academic work, covering a vast and varied field of study. Organists sometimes complain that they are "snubbed" and tyrannized over by their ecclesiastical superiors. In many such cases the fault lies entirely with themselves. They may be musically competent, but otherwise incompetent. Clergymen quickly gauge the mental ability of their subordinates. They respect men of sound education, treat them as equals professionally and socially, and implicitly abide by their advice in all matters pertaining to musical ecclesiology.

It is of the utmost importance for the young organist to aim high, and to take a lofty view of his profession. He should strive to "qualify" not merely as an organist and choirmaster, but as a cultured and educated gentleman.

Even education, *per se*, is insufficient. Clergymen look for *character* based upon religious training. In the words of an eminent divine, "Where the minister lacks musical training and ability, it is doubly necessary to select, most conscientiously, persons qualified to direct the musical portions of services, and skilful in training choirs and congregations. And in such selection it is of great consequence to subordinate musical professionalism to spirituality of heart and mind. Where come a member of a first-rate chorus, sing himself, and study carefully the methods upon which the society is handled. In this way he will learn in a *two-fold* manner. As a singer, singing his part as tenor or bass, he will become fully acquainted with the difficulties that chorus singers meet with. And, after actually experiencing these difficulties, he will be all the more able to deal with them from the conductor's desk. By studying the system of the conductor under whom he sings, he will also learn that side of the work.

THE EVOLUTION OF THE PIPE ORGAN.

THE Census Department has just issued a bulletin on the manufacture of musical instruments, which shows that pipe organs were introduced for the first time in North America at Boston, and, as was the way in Colonial times, vigorously opposed, since there was still large debate among Puritans whether music was of God or of the devil. The running fight that lasted for a century or more in communities of New England and the Middle States as to whether the church organ might or might not be properly used in worship seemed somehow to be based on such misconceptions as that of the worthy mechanic who complained to a Scotch clergyman, "I have no objection to the organ, but I understand whenever the organ is brought in there is to be an attack made on the doctrine of the Atonement." As late as 1762 a subject for public discussion at Harvard College commencements was "Does Music Promote Salvation?" and although the matter was decided in the affirmative, the decision was not reached without much bitterness of spirit.

Despite—or, perhaps, because of—intensity of feelings engendered by such arguments, the leadership in the manufacture of pipe organs seems to have been preserved by the New England capital from early days down to now, when, in the year 1905, according to the census bulletin just cited, 137 pipe organs were constructed in Massachusetts, nearly all of them in Boston and nearby suburbs. The aggregate value of these was $520,887, representing about 25 per cent. of all made in the United States, and by far the largest percentage of high-priced organs, since two other States, Illinois and Ohio, made as many pipe organs, but of a far smaller average value. The church and concert organs that came out of Massachusetts workshops averaged about $3,800 each, while the average for the whole country was only $2,220.

Behind the making of these pipe organs there is a long line of trade traditions, dating from the first American church organ built in Boston in 1745 by Edward Bromfield, Jr. This man, only an amateur at the business, planned an instrument of 1,200 pipes, but, dying at the early age of 23, he left the work only partially completed. Professional organ building in this country began at Boston in 1752 in the shop of Thomas Johnstone.

The First Organ.

To guide the efforts of the earliest American organ builders good models were already at hand. Pipe organs—"boxes of whistles," as the Scotch called them—were brought to these shores long before they were made here. At Portsmouth, New Hampshire, is still played the oldest church organ in the United States, one that was imported from England in 1708 by Hon. Thomas Brattle, a noted citizen of Boston and one of the founders of the Brattle Street Church. It was left at his death in 1713 to the church bearing his name, with the condition that if this Puritan body did not accept it the instrument was to go to King's Chapel, then representing the Church of England in New England.

Brattle Street politely but firmly refused it, and the organ was installed in Boston's Episcopal church, later to be sold to a chapel of the Episcopal church at Newburyport, and finally to be set up in St. John's, at Portsmouth, where during the peace conference it pealed forth its notes of "peace and good will to men." It is only a little organ, of course, as compared with the big ones of to-day—an affair eight feet two inches high, five feet wide, and two feet seven inches deep; but it was well made originally and it has had good care. It is probably more often examined by curious sightseers than any other musical instrument in the United States, for everybody who goes to Portsmouth wants to see the first specimen brought to this country of the glorious instrument which Abt Vogler invented.

A Famous Instrument.

Another very famous pipe organ from abroad was installed in New England at a much later date and a time when American manufacturers were doing creditable work, though not equal to that of the Germans and the French. During the Civil War Dr. Oliver Wendell Holmes, whose interest in music was very keen, wrote an enthusiastic and often quoted description of the first big concert organ to be set up in this country, one which was made for Boston's new Music Hall by a famous German firm.

That installation, in 1863, was the beginning of American interest in the pipe organ as used for other than church purposes. Since then large concert organs have been set up in New York, Cincinnati, Philadelphia, and many other American centers of musical activity. The original one in Boston had an eventful history. Through the later years of the Civil War and those succeeding it was frequently used. Many of the most famous of American musicians of the seventies delighted to play on it, though it had its defects. When, however, in the early eighties the symphony concerts began to crowd Music Hall the organ was found to take up too much room. In 1884 it was sold and later presented to the New England Conservatory of Music. The Conservatory management found that the largest of American concert organs was more or less of a white elephant. They had no hall big enough for it, and as there were some technical objections to its mechanism, no good reason appeared for building a hall specially to shelter it. Finally, the metal and lumber in the big organ, which was in reality as far ahead of its time as was the Great Eastern among the steamships, were sold to local instrument makers, and reappeared, doubtless, in smaller and more usable instruments.

Musicianship on "the Devil's bagpipes," as Calvinistic divines called them, has naturally been somewhat centralized where the organs are made, so that the history of the development of American organ music is concerned very largely with Boston, just as the history of grand opera in America has been largely connected with New York and New Orleans. In spite of early complaints that "the service to God is most grievously abused by the piping of organs, ringing of bells and singing and trowling of chants from one side of the choir to the other, with the squealing of chanting choir boys and such like abominations which are an offense to the Lord," much of our earlier American music was written for the pipe organ. Particularly since the unveiling of the great concert organ in Boston Music Hall in 1863, a long line of famous American organists of many American cities have had their training in the New England capital. John Knowles Paine, a professor for many years at Harvard, began as an organ virtuoso, as did Horatio Parker, now professor of music at Yale, and one of the most famous of American composers. Dudley Buck, whose fame and popularity were certainly national in the days when men wore Dundreary whiskers, was one who delighted in the opportunity afforded by the big blow pipes in Music Hall.—*The Church Standard.*

DR. STAINER ON CONGREGATIONAL SINGING.

THERE now rises from many a parish a strong demand for simple congregational music.

If the sole reason for ejecting elaborate music from our parishes happened to be that their musical resources were not sufficient to ensure a really good choir, and that, consequently, the performances were bad, I should entirely sympathize with the demand; of course, all music which cannot be well rendered in our Church services, should not be attempted at all. But the reasons given for this overthrow of the choir, which I hear from many quarters, are these: first, if a choir sings anything in which the people cannot join, the people are being defrauded of a right; next, the only plea for allowing a choir to sing an anthem or other choral piece is, that they cannot be kept together unless indulged in occasional opportunities of showing themselves off.

Against both these statements I strongly protest. I have quite failed to discover any artistic, historical or ecclesiastical grounds for this sort of universal claim to hum or howl in any portion of our Church services, and I can give personal testimony to the mischief caused by this so-called privilege. I have frequently, within the last few years, had congregational singers near me who have not only entirely disturbed my own worship, but that of everybody within a radius of five yards, sometimes by singing every melody at the interval of a third or sixth below, on one occasion by singing a perfect fifth below the trebles, and always at the top of their voices. But perhaps my greatest infliction was to have a man just behind me, who, I cannot say sang, but produced the melody of everything, two octaves below the trebles, in a bee-like monotone of tone, which heard anywhere but in church, would have been a piece of inimitable comicality. To silence such a man would be, I am told, to defraud him of a rightful privilege. For my part, I should say the only privilege such a man would be deprived of, were he silenced, would be the privilege of being hauled up before a magistrate for brawling in church.

Ought not such persons to be told that the most pious and cultured men and women have, for well nigh a score of centuries, been sedulously trying to discover how what means new beauty could be added to the place, the manner, the surroundings, of Divine worship? Why should it be supposed that bad singing is good for church use? It may be urged that the efficacy of an offering to God does not depend upon its artistic merit or money value, but on the motive and spirit of the offerer. May I ask whether we accept this principle consistently? If the adult members of a congregation were to present themselves to their minister, carrying various pots of paint, and were to ask to be allowed to decorate the church, would he permit them to bedaub the fabric because their motive was commendable? If men or women wish to join in the singing in our churches, they should at least take some little trouble to cultivate their voices and to learn music. After this, their musical offering, however poor and weak, at all events would have cost them something, namely, a little trouble. I think unmusical people ought to realize the fact that their untrained attempts at singing stand on no higher level than a child's first attempt to sketch a horse or paint a cow. I am behind no one in my admiration of good congregational singing—its effect is noble and inspiring—but, surely, congregations should be distinctly told in what musical portions of worship they may join, and in what portions they should meditate in silence.

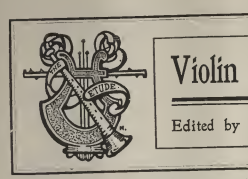
SUCCESSFUL JUVENILE CHOIR

SOME time ago, in discussing the church choir problem as it is found in many of our smaller villages where adult singers are scarce, we suggested that children's choirs be formed, either to supplement the adult choir or to replace it entirely. We stated it as our belief that, in many cases, that was the most satisfactory solution of the problem. A band of enthusiastic children can always be gathered, and with careful training a very satisfactory musical service can be given.

One of our subscribers in the West, Mr. H. E. Jenner, choirmaster of St. Andrew's Presbyterian Church, Carman, Man., has recently sent us a very interesting account of his success with juvenile choirs. Mr. Jenner is a choir leader and choral conductor of wide experience in the East, and has now spent four years in the Canadian West. He has an adult choir of twenty, and, besides, a boys' choir and girls' choir, which he uses for part of the services instead of his adult choir. Both he and his congregation are enthusiastic over the success of the idea. To quote from his letter:

"The girls' choir will be, I firmly believe, the choir of the future, in the smaller places up here at least. I began with thirty-five voices, having them all sing the air; then soprano and alto, having the organist rest in a deep, full tenor and bass. We took for our first service hymns that were familiar to the congregation, and some that could be taken instead of the usual anthem, the last verse of each separate lines and all coming in as a chorus. The opening hymn 'Abide with Me,' sung by the choir, very softly, as a prayer with bowed heads, was most impressive. I can tell you that many an unctuous prayer offered by the minister hasn't told half as forcibly as the sweet, low voices of the children in that famous hymn.

"I know of no praise service more effective than one led by a choir of boys and girls—I mean for the general congregation—for an adult choir, capable of rendering advanced music accurately, is seldom met with here outside the larger places. But there is no trouble to get singers for your juvenile choirs, and good ones, too. Girls are anxious to join, are always regular in attendance and enthusiastic in the work."—*The Churchman.*



Violin Department

Edited by ROBERT BRAINE

"IN BAD ORDER."

As the freight cars are standing in the railroad yards in a city an inspector is constantly going the rounds and when he finds a car out of repair he takes a piece of chalk and marks it "bad order." I am certain that if an inspector of violins should go the rounds, examining the violins in the homes of the people, the length and breadth of the land, he would mark "bad order" on not less than ninety-nine violins out of every hundred.

There is no musical instrument which is so difficult to keep in perfect condition as the violin. If a man's watch begins to act queerly he promptly takes it to the best jeweler he can find and has it repaired. If a violin gets out of shape the owner is very apt to tinker it himself or get along with it as it is as long as it will make a sound. In this regard I am speaking of the average student or amateur. The professional, whose daily bread depends on the perfection of his performance, of course knows better. He keeps his instrument up to the highest point of efficiency at all times, and for anything but the most trifling repair takes his violin to some artist violin maker or repairer, who knows the violin like a skillful anatomist knows the human body.

Violins Rarely in Fine Condition.

It is a rarity to find the average violin in good playing order. Violinists beswail their inability to buy a high priced instrument, when the cheap violin they are using could be improved fifty or a hundred per cent. by being put in perfect order by a good violin maker. A cheap violin in perfect playing order is much more satisfactory to play on, and will sound better than one worth many times as much, in bad order.

We hear much of the bad violin playing of students and amateurs. Although most of this is caused by unskillful playing and lack of talent, still a good part is due to the bad condition of the tools with which they make the music—the violin and the bow.

Let us consider some of the most common "disorders" of the violin, so that the readers of THE ETUDE may examine their instruments and see if they are afflicted with any of them. Take the case of strings; a violin to sound its best should be strung with gut strings of fine quality, preferably Italian, and a pure pure G string should be used. Thousands of violin players are possessed of the singular notion that strings should be changed only when they break, no matter how false and how worn they may have become. They will keep strings on their violins which are so old, and which have been played on so long that they are absolutely "lifeless," and have been worn so deeply by the bow that they are false and are saturated through and through with dirt and perspiration. Young players will frequently boast that the old yellow D or A string on their violin, which is covered with "whiskers" from end to end, has been on the violin for three or four years. They would not think of wearing worn and tattered clothing or shoes, yet it never occurs to them that a violin string is worn out and worthless long before it breaks. Fresh strings make a wonderful difference in the tone of a violin. Again, inexperienced violinists do not have strings of the proper size on their violins. Some are ignorant to the point of having a D in the place of an A, an A for an E, an E for an A, etc. Such a player should buy a string gauge, which costs but a few cents, and take his violin to a good violinist who could advise him as to the proper size of strings for his violin, and what their gauge number should be.

Steel Strings an Abomination.

It is astonishing what a large number of violin players, especially in the smaller cities and in the rural districts, use steel strings, which are of course an abomination. A violin strung with steel strings cannot sound as it should, nor can any artistic playing be done on it. There are many troubles connected with the fingerboard. As the player in practicing presses the strings against the fingerboard, the strings gradually cut into the ebony surface, until in time they wear little gutters underneath the strings. When this is the case the strings cannot sound freely, as they are pressed into these little gutters, and the violin will have a horrible twang when played pizzicato, and will sound false and metallic when played with the bow. Many inexperienced players who cannot understand why their violins are getting to sound worse and worse, will find the cause in these little gutters which have been worn by the strings. Even professionals are apt in many cases to let this defect of the fingerboard go too long without being corrected. When a violin gets in this condition, it should be taken to a good professional violin repairer who can level the fingerboard, provided it is thick enough. This is quite a difficult operation and requires an expert to do it properly. I have never found a man outside of the larger cities who was able to do the work properly, as the surface of the fingerboard must be almost mathematically true. These gutters can be smoothed out of the fingerboard again and again, until it is finally too thin, when a new fingerboard must be adjusted.

The Importance of the Bridge.

The bridge is an extremely important part of the violin, and has much to do with the tone. Breaking a bridge is a common experience with a beginner, owing to the fact that he neglects, as a rule, after tuning, to pull the bridge back to a perpendicular position, in case the tuning has pulled it forward. Many players when they break a bridge, instead of taking their violins to the instrument maker and having a new bridge adjusted at a cost of 75 cents or $1, go to the nearest music store and buy a bridge for five or ten cents, which they try to adjust themselves with the aid of a jack-knife. They might just as well try to cut their own legs off, instead of employing a skillful surgeon, if it should become necessary. Adjusting a bridge requires great mechanical skill. The feet of the bridge must be shaped and fitted so that they fit perfectly to the convex surface of the violin, of itself a difficult operation, and one which can only be done by a skillful operator. Then the top of the bridge must be shaped so that each string shall be at the proper distance from the fingerboard, and so that the A string shall be sufficiently high above the level of the D and E, and the D above the level of the A and G, thus obviating the bow striking three strings at once, as it would do if the bridge were too flat. All these matters must be accurately gauged if the violin is to be put in proper playing order.

Don't Neglect Cracks.

Many violins, especially old instruments, have open cracks, which their owners either do not notice, or fail to have repaired, thinking, because the violin still continues to sound when played on, it does not matter. It is clearly evident that a cracked violin cannot sound its best any more than a tub with a crack in the bottom will hold water without leaking, or a bell with a crack in it give a perfect tone. Cracks should be closed at once. If the top of the violin is thin and the wood very old, these cracks are sometimes very difficult to repair and the work should only be entrusted to an experienced violin repairer.

The pegs are another thorn in the flesh if they do not work properly. It is the exception to find a violin with good pegs, which fit perfectly and work smoothly. A peg which moves by jerks either from being badly fitted, or from having been plastered with powdered rosin by some ignorant player, is simply maddening when one wishes to tune in a hurry. Rub and powdered rosin should be used on pegs to keep them from slipping. Here also is another instance of where the beginner goes to the music store for a peg to replace a broken one. He usually fails to take his violin with him, and rarely will find more than the hole in the head of the violin. As a rule he buys one for five cents, takes it home and tries to whittle it into shape with a pocket knife, if it does not fit. There is not one chance in a hundred that it will fit.

The pegs should fit with air-tight precision. A good set of ebony pegs adjusted to the head of the violin by a first rate repairer will last for many years, and will prove a luxury to the player which cannot be measured in money.

The Sound Post.

The sound post, which the French expressively call "ame du violon" (soul of the violin), is another part of the violin which is rarely found correctly placed in the average violin. The breaking of the bridge often causes the sound post to fall down. The owner more frequently than not tries to set it up himself, with melancholy results. I have found sound posts set up in the most unlookedfor places in violins, sometimes even being placed on the wrong side of the violin. Then the sound-posts will be either too thin or too thick, set the wrong way of the grain, made of all sorts of unsuitable wood, either too long or too short, often on the wrong side of the bridge, etc.

The above suggestions set forth a few of the most glaring troubles of the violin. There are of course many others, proving that the violinist should go to a really competent professional violin repairer with his violin troubles, just as he consults his physician for ill health or his lawyer for business difficulties.

Do not trust your valuable violin, as so many do, to a carpenter, wood carver or cabinet maker, however skillful he may be, just because he knows something about fitting pieces of wood together and gluing joints. Violin making and repairing violins is a business of itself, even if it does not attain to the dignity of a profession. It takes fully as many years to master, and as much experience, as well as natural talent, as the profession of law or medicine. A German thinks nothing of spending seven or eight years' apprenticeship to the art.

VIOLINS OF FAMOUS MAKERS.

THE New York *Telegram* has been interviewing some of the leading authorities of New York City in regard to Cremona violins, with the result of bringing out some very interesting information bearing on the subject. Among other things the *Telegram* says:

"Although it is impossible to state with any degree of accuracy the number of genuine Stradivarius violins now in existence, dealers and collectors place the number at between three hundred and five hundred. Mr. Victor Fletcher leans toward the latter figure. He says there are about one hundred genuine 'Strads' in this country, some twenty of which are owned by New Yorkers. Mr. John G. Schroeder, another dealer of this city, says that there are only about three hundred genuine Stradivarius violins in existence. These range in value from about $5,000 to $25,000.

"According to the figures in Mr. Schroeder's possession, Antonius Stradivarius made about three thousand violins in his lifetime, receiving from $25 to $50 apiece for them. Hundreds of these were destroyed during the French Revolution in raids on the palaces and monasteries. Nothing is known of the fate of the others. Now and then one is picked up in some out of the way second-hand or pawn shop, but these places have been so thoroughly ransacked by violin lovers that a 'find' in them is very rare.

"Among the famous violinists who own or have owned Stradivarius instruments are the following:

"Ysaye, of Belgium; Petschnikoff, of Russia; Joachim, of Hungary; Lady Halle, of Germany; Kubelik, of Hungaria; McMillen and Karl Klein, both of America.

"Perhaps the most peculiar place for a Stradivarius to be taken and actually used is the Klondike. William Newell, of Nome, Alaska, owns two very valuable 'Strads,' however, and plays upon them 'north of 53.'

Pupil of a Master.

"The maker of these famous instruments was born in Cremona, Italy, some time between the years 1646 and 1650. The date of his birth is not on record and the year has always been disputed. He was a pupil of the famous Nicholas Amati, serving a four-year apprenticeship under that famous violin maker. In 1868 he branched out for himself.

"He is described as being a tall, lean man, avid for work. His genius was apparent in his early works, but his best instruments were turned out during the period extending from 1714 to 1720. It was then that he constructed his masterpieces.

"In describing Stradivarius violins experts always mention their splendid form, their masterly scrolls and their perfect sound holes. It was in the making of these parts of the instrument that Stradivarius stood supreme and the varnish which he placed on his instruments has never been duplicated."

The *Telegram* might have added that the reason there is such a great difference of opinion in regard to the number of "Strads" in existence is owing to the fact that the genuineness of so many are in doubt. Many a violin which is boldly claimed to be a "Strad" by its owner is not so in fact. As soon as the violins of Stradivarius were recognized to be of supreme workmanship they commenced to be imitated and copied by violin makers everywhere. These men counterfeited the Stradivarius labels and imitated his model, his choice of wood, varnish, the character of his scroll, F holes, etc., with all the skill they could bring to bear on the work. There is no law against counterfeiting violins as there is against counterfeiting money, so violin makers have been allowed to do this work at their leisure ever since the great Italian invented his noble model, his bold striking F holes and his graceful scroll. Many of these counterfeit Strads were made over a hundred years ago, so they add genuine age to their other points of resemblance to the genuine instruments.

With all the wonderful ingenuity and genius which has been expended in the work of imitating the violins of the Cremona masters, is it any wonder that there are large numbers of violins in the world, which never saw the sunny skies of that picturesque Italian city, pass for genuine Cremonas?

CHILDREN WHO DO NOT PRACTICE.

MANY parents imagine that because their children do not of their own accord practice several hours daily on the violin it betrays a lack of talent for the violin and a distaste for music. Nothing could be farther from the truth. The average boy does not wish to do anything but play. He would not wash his face or hands or go to school unless compelled to do so. He must be constantly urged to practice, except in rare instances. This urging and nagging at their children to get them to practice is the price parents have to pay to educate their children in music.

Take the average child and his violin lessons; at first he is in the seventh heaven of delight at putting under his chin the little red or yellow violin, with its brilliant varnish and gay tones, and vows he will never tire of it. In a few weeks, however, his eagerness sensibly abates. He finds that instead of the silvery ripples of sound which his teacher makes, his own efforts are more suggestive of a lone cat on a back-yard fence with a bad case of colic. He also finds that violin practice has much of tedious drudgery in it. His parents become discouraged, thinking that the child is lacking in talent for music. My own experience is that a great disinclination to practice and even indifference to music is not incompatible with musical talent of the highest order.

A Real Instance.

I will give a pen picture of a case from real life illustrating this point which I would have considered absolutely impossible had it not occurred in my immediate experience. It is that of a little Ohio boy twelve years of age. He has been pronounced marvellously gifted in music by some of the leading musicians in this country. He has the sense of absolute and relative pitch in the highest perfection. He can name instantly the notes composing any chord when standing blindfolded in another room from that in which the piano on which the chord is struck, is situated. He can compose and write music with the greatest facility without the use of an instrument, and has already written three operettas and more than fifty miscellaneous compositions. He has been playing the violin for four years, and plays many of the leading concertos and a large number of standard miscellaneous violin solos as well. He has appeared on numerous occasions in public with great success. Yet with all this talent he has never practiced willingly. His parents say that he has never played one single note on the violin without being urged or coaxed, or paid for it.

Now at the age of twelve this marvellously gifted boy wants to give up music altogether. He has stopped composing and will only practice on the severest compulsion. He betrays no interest in music whatever, and does not even care to go to concerts where great artists of the violin can be heard. He calls his violin a "nasty screeching thing" and uses every subterfuge to escape practicing. All he thinks of is roller skating, baseball, or going swimming. His parents are in despair and contemplate giving him a complete rest from music, hoping that a love for it may awaken later. I have also suggested that the child had been forced to practice too much and had thus acquired a distaste for the work, but his parents state that he had never practiced much during the four years he studied.

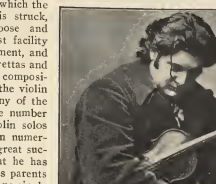
Parents are often possessed of the idea that their own children are the only ones who dislike practice, whereas it is really the rule and not the exception. The most gifted are often the laziest. Talent seems to have little to do with it. There is little doubt that thousands of persons possessing musical genius of the highest order, have never achieved anything in music because they did not have sufficient industry to develop their genius. When we read the lives of the immortals in music we usually find that many of them in their early lives had some stern father or parent either who kept them at their task by force or persuasion. We find that the influence in the early life of Beethoven took the form of a club in the hands of an irascible and intemperate father.

Most Children Alike.

Parents even of the most gifted children complain of the difficulty of making them practice. As a rule they do not wish to employ force as they fear that it will give their children a lifelong distaste for music; besides there are many ways of achieving the desired effect without force. In some cases parents give children their spending money as a reward for practice either at set meals or at other times, or for each piece or exercise which has been perfectly learned, and it seems to work well in many cases.

A parent has two means of persuasion at his command—reward and punishment. Let the child who practices well be rewarded in various ways, and be deprived of various pleasures if he fails to practice.

When the young violin student has some one in the house who can play his piano accompaniments it is usually a great incentive to practice, as it cannot be denied that violin practice is much more tedious than many other instruments, the piano or organ for instance, which are complete in themselves and have their own bass and harmony.



YSAYE.

THE above portrait of Ysaye, the great Belgian master, is taken from one of his favorite photos. It is considered his best and most characteristic picture. Although other violinists may surpass him in some respects, or in certain technical feats, he possesses, in the opinion of many of the leading musicians of the world, more of the qualities which go to the making of a supremely great violinist than any living artist. Ysaye possesses a tremendous tone of the purest quality, is a master technician and is intensely dramatic. His intonation is absolutely flawless, and he penetrates to the soul of a composition as few violinists have ever done. He is a large portly man, giving the impression of leonine strength and rugged health. He is clean shaven and his appearance is that of a great tragedian. His friends say that there is no doubt he would have been a world famous actor had he not been a violinist. It is this remarkable dramatic strain in his make-up which gives him the power to sway his audiences in such a wonderful manner.

He is not only a great violinist but a great musician as well, and has done much orchestral directing in recent years. He also takes a few pupils now and then, and these pupils feel such veneration for him that some of them when they meet him go down on one knee and kiss his hand as if he were a medieval king. He has an interesting family and takes the deepest joy in life. One of his favorite sports is going fishing with his family, in which he takes fully as much pleasure as in playing the Beethoven concerto. He is very fond of Americans and keeps his violin—a priceless Stradivarius—wrapped up in a silk American flag, when in the case.

The instrument on which he played,
We in Cremona's workshop made,
By a great master of the past,
Ere yet was lost the art divine.
Fashioned of maple and of pine,
That in Tyrolean forests vast
Had rocked and wrestled with the blast.
Exquisite was it in design;
A marvel of the Artist's art
And in its hollow chamber thus,
The maker from whose hands its came
Had written his celebrated name
Antonious Stradivarius.

—*Longfellow*

CHILDREN'S PAGE

THE CHILDHOOD AND YOUTH OF FRANZ LISZT.

BY CAROL SHERMAN.

Of course you have all heard of the wonderful Liszt time and time again. So many things have been said about his youth and childhood that I am somewhat at loss to know just what to tell you. Liszt's father was an officer under the renowned Hungarian Prince Esterhazy, who had done so much for music. While in this famous court the elder Liszt had become acquainted with the triumphs of Haydn and Hummel. It was with reminiscences of this remarkable musical epoch that the little boy was continually entertained. The father instructed him in his early childhood and the elder Liszt was said to have been a very skillful performer upon both the violin and the piano. At the age of nine Liszt made his first public appearance and played a concerto by Ferdinand Ries.

It is said that at this first performance the audience was overcome with a kind of emotion that was even unusual with the excitable people of his country. It is evident, then, that Liszt was born with what people call magnetism. Magnetism is that peculiar power that some persons seem to possess and through which they apparently hold the interest of others. Many people dispute this power and claim that the only magnetism is that which accompanies hard and zealous work resulting in superb performances.

Some Celebrated Teachers.

The great success of the child induced the elder Liszt to move to Vienna, where the little Franz studied under the renowned Czerny and under Salieri. Salieri was a noted dramatic composer and a famous theoretical teacher in his time. He had been a pupil of Gluck and endeavored to imitate the style of that master but did so only with limited success. Although he wrote forty operas and knew how to write melodies that were peculiarly good for the voice his operas soon waned in popular favor. He nevertheless did have a great influence upon his talented pupil. Liszt's other teacher, Czerny, was probably the most famous. He had been a pupil of Beethoven and he had also been associated with Hummell and Clementi. It was Czerny's intention to devote his life to concert playing but the wars of the early years of the last century so upset Europe that this career was difficult to commence. Consequently Czerny settled down in Vienna as a teacher. His most remarkable able pupil was the little Franz Liszt, who was destined to set musical Europe aflame with his marvelous virtuosity. Liszt was a great admirer of Czerny and very grateful to him for his assistance. I have gone into these details regarding Liszt's teachers in order that you may see clearly that the great pianist received the benefit of the best classical traditions in his pianoforte instruction. His success in after life was so unusual and theatrical that his enemies seem to have put in circulation reports which led many to believe that Liszt was a kind of charlatan—a trickster at the keyboard, isolated from the best in substantial musical culture.

Liszt and Beethoven.

Through the influence of Czerny, Beethoven's interest in the little Hungarian prodigy was aroused. Beethoven at this time (April, 1822) was very deaf and whatever admiration he may have had for the little fellow must have been aroused by watching his fingers on the keyboard, for at times it was practically impossible for Beethoven to hear even the ponderous harmonies of a full symphony orchestra.

In the fall of the same year Liszt's father took the wonder child to Paris with the hope of securing admission to the famous Paris Conservatory. Cherubini, the Italian-French composer, was then the head of the conservatory. Although he had himself been a precocious child he was opposed to prodigies, and little Franz was refused admission to the conservatory upon the ground that he was a foreigner.

In a very short time, however, the Parisian public discovered the phenomenal talent and ability of the boy. He was petted and admired everywhere and was a continual topic for discussion in artistic circles.

The elder Liszt decided to settle in Paris so that the boy could have time for composition. Liszt then wrote an opera in one act entitled "Don Sancho," which was given five productions at the Royal Academy of Music. It met with a kind of superficial success, largely because of the remarkable age at which the piece had been composed. Liszt was then only fourteen years of age.

An Important Lesson.

Now we come to the most valuable lesson for the readers of "The Children's Page" of THE ETUDE. The boy Liszt showed his real greatness by not being deceived by the applause he had received. He became conscious of his own weakness. There was the musical public of Paris, the so-called "Capital of Europe," loading the youth down with every imaginable distinction and honor that a boy could desire, yet he knew better than anyone that if he was to attain the greatness that was in store for him more study and deeper study was necessary. He accordingly became disgusted with the praise of the public and went into retirement and lived in very strict seclusion for some years.

Two things induced him to return to public life as a performer. The first was the magical success of the violinist Paganini, whose great execution incited Liszt to endeavor to try to imitate his effects on the piano. The other was the advent of the pianist Thalberg in Paris. Thalberg had also a very smooth and facile execution and his presence in Paris was construed as a kind of challenge to Liszt. Both were pupils of the same master, Czerny. When Liszt, who was not envious, came forth to test his powers the critics of both Paris and Berlin declared that Liszt's musicianly attainments were not only as great as those of Thalberg, but in many ways far greater.

PLAY AND MUSIC.

THE music teacher should continually realize the necessity for play. If you want to get near to the child's heart you must gratify his natural desires—not fight against them. If you make your music lesson a game for your tiny pupils, as many teachers succeed in doing, the child's interest is assured. You can do nothing without interest, and play is your greatest ally in securing interest. Fletcher B. Dressler, of the University of California, says:

"Through careful study of the games and plays of children, we have learned that these have developed to meet the natural needs and demands of child life, and that they are better adapted to the physical growth of the normal child than are any gymnastic exercises yet devised, and furthermore, that through these games and plays children are brought into the most normal social and ethical relations. These studies have had a large influence upon the growth of the movement for larger playgrounds, as well as upon physical culture in general. They have operated to bring the teacher to see that throughout the ages the instinct for play has unconsciously directed children toward self-education, and has vital relations to growth and unity of personality.

"Children who are cheated out of large opportunities for play are thereby seriously hindered in their education. 'Childhood is for play,' says Groos; and whether we accept this dictum as it stands or not, we must feel that we now know enough to demand playgrounds, and ample ones, for every public school in our land.

"If this is not a new gospel, it is now felt to be a truer one."

SELF DENIAL.

BY FRANCIS LINCOLN.

You have already learned that there is a price for most everything in this world. If you want to be successful in your musical work you must pay the price. This requires what people call "self denial." Self denial means that in order to gain some large reward you force yourself to do without certain pleasures and luxuries for the time being.

What are you doing without? Let us suppose that you are obliged to do without a few hours' play in order to practice. Your play days will soon stop. The few hours of self denial now will give you years of the most delightful pleasure in your after life when you have lost all interest in hide-and-go-seek or tag. Isn't it a good investment? Suppose you want to play pieces instead of scales and technical exercises. A few hours of scales and technical exercises now will enable you to play pieces that would be entirely too difficult for you otherwise.

Real Noblemen.

If you look through the biographies of great men you will find there was always a time of self denial. Those who deny themselves for others are the only real noblemen and noblewomen of the world. Count Leo Tolstoy, the great Russian author, although wealthy and of influential position has lived like a peasant and distributed his money and employed his position to help the poor of his country. Father Damien, one of the most brilliant young men of the Roman Catholic Church, lived and died in the service of the great Hawaiian leper colony. John Mitchell, the great labor leader, has lived for years on a salary of a stenographer, although he is president of one of the greatest labor organizations of the world. He has devoted his life to righting the wrongs of the laboring man. These men are great because they have been willing to go without comforts and conveniences to help others.

The Parents' Part.

Thousands of parents in this country deny themselves so that their children may have the advantages of music lessons. Perhaps your father and mother have forced themselves to go without many things to give you an opportunity. Don't you think, my little friends, that you ought to appreciate their self denial by a little self denial upon your part? What are a few hours' play compared with the happiness of your father and mother. Unfortunately many of us grow up and never think of this. Then we say: "Oh if I had only taken advantage of the opportunities my kind parents made for me."

Self denial makes people happy. Self denial for others makes them still happier. Try it.

VERDI AND THE STREET MUSICIAN.

THE great Italian composer of operas, Giuseppe Verdi, manifested his love for music at a very early age. There is a very interesting story of the manner in which this was first recognized. A poor wandering musician used to pay weekly visits to the town of Le Roncole, where Verdi lived. He took his place before the village inn and his playing was so effective that it is said that he never had any difficulty in attracting an audience. The music-loving Italians gathered around the begging fiddler, but chief among the crowd was the little Verdi. The artist seemed to throw him into ecstasies of delight. The old musician watched the child continually and then said to him: "You like to hear old Bagasset play, Verdi replied, "I would rather hear you play than do anything else in the world." The aged fiddler thought for a few moments and then said, "Some day you may hear music that is grander than anything you have ever heard me bring from this battered old fiddle. Some day you shall be a great musician." Bagasset then went to Verdi's father and told him that the child's wonderful love for music certainly indicated that he should have musical training. At first the father who had in mind another and very different career for his son, objected, but he was finally persuaded to send his son off for a course in music instruction.

When Verdi became famous it is said that old Bagasset used to go to the composer's country estate and play before the master's door. Verdi recognized the playing at once and always invited his discoverer in for a hearty meal. Verdi was very generous and one of the crowning events of his life was the foundation of a home for aged musicians in Italy.

"It is not to be expected that an artist should pledge himself to poverty, silence and self-denial. His imagination naturally loves wealth and luxury and poverty in every conceivable form, and being the unalienable dowery of what is properly called the 'free arts'."—*From Liszt*

AUNT EUNICE'S LETTER.

MY DEAR LITTLE FRIENDS:

You will find in other parts of THE ETUDE reference to Dr. William Mason, the famous teacher of pianoforte, who died in July. I want to tell you some of the reasons why Dr. Mason was such a fine teacher and why he was so much respected by other teachers and pianists all over the world. First, you had better read with your teacher some of the other parts of THE ETUDE referring to Dr. Mason and get an idea of his life and work.

Simplicity in Teaching.

First of all, Dr. Mason was very simple in all that he taught and wrote. He never tried to secure results by difficult means. Instead of a mass of complicated exercises he gave only a few simple ones, but these were given in so many ways and with such a variety of forms that they seem almost limitless. He took the simple two-finger exercise and made a work that will never be excelled. Teachers who have used it and then for a time have gone to other exercises almost always find themselves going back to the Mason two-finger exercise as found in Book I of the "Touch and Technic" series. I have heard so many little folks say: "Why that two-finger exercise is so simple that it hardly seems worth while." But, as Dr. Mason says in Book I, "In itself the two-finger exercise is as simple and elementary a form as can well be devised, but through the application of different kinds of touch to its various forms, it becomes comprehensive and exhaustive in its results because it searches out and brings fully into action, in the most complete and thorough manner, nearly all the muscles which are used in pianoforte playing."

Original Thinking.

Dr. Mason did not do as many other authors had done. They almost invariably started with five-finger exercises or scales. Dr. Mason saw that you little folks could understand the simple two-finger exercise much better, and more than that, he saw that the two-finger exercise would lead you to think for yourself. Carl Tausig, the great German teacher, had written a book on technic in which every exercise had to be transposed through all keys, but some of these exercises were so hard that only an advanced player could transpose them properly. Dr. Mason saw that the two-finger exercise was so simple that anyone could transpose it into all the keys after the construction of the major and minor scales had been explained.

Dr. Mason realized what an advantage it was to have the pupil transpose the exercises for himself, so he put them in "Touch and Technic" in only one key, "C major." If he had written them in all the keys instead of one, the book would have been one of two hundred pages instead of twenty-six. Moreover, the pupil would have had exercises that had been worked out by someone else instead of exercises that oblige him to think for himself. If you sit in front of a keyboard and simply let your fingers dawdle over the keys you will gain very little. You must think, think, think all the time.

Why "Touch" is Important.

Dr. Mason was one of the first to see that technical exercises should be played with a variety of touches. He says: "The best possible results of the daily practice will be attained only when the different varieties of touch have been combined in proper proportion." Touch makes the player think. Like transposing, it assists in avoiding aimless practice. Instead of practicing all exercises in the same manner, as was the custom prior to the Mason "Touch and Technic" series, the pupil is required to think how he strikes the keys as well as what keys he is striking.

Foreign and American Teachers.

And now, my little friends, I want to have a talk about American teachers and methods. When Dr. Mason was a little boy there were very few opportunities for the music student in America. There was a genuine necessity for the student to go abroad to complete his musical training. Moreover, most of the best teachers in America were foreigners. Since then the conditions have changed entirely. While we may not have had so many men and women who have attained greatness as composers, the American seems to be a born teacher. We sent our brightest young musicians like Dr. Mason, Dudley Buck, Stephen Emery, G. W. Chadwick, Horatio Parker, E. MacDowell, and others abroad. And yet these served for his breakfast. When he composed he would pour cold water over his hands, and often people below him would complain of the water that soaked through this floor.

Haydn arrayed himself at daybreak in full court dress—sword, wig, lace ruff and silver buckles. He said that he could never write so well as when a massive diamond ring, which the Emperor of Austria had given to him, was on his finger. The paper on which he wrote must be of superfine quality, and of the most exquisite whiteness. Many times his innate love for practical joking got the better of him. One night in church he cut off the queue of one of the other chorister's wigs. For this offense he was expelled.

Handel had an odd habit of tossing sheets of manuscripts from the table as fast as he wrote them. The slightest gain in time was of the utmost importance to him. There was only one man living, his copyist, Smith, who could read his manuscript. Handel often wept while composing. Some of his sacred writings are blotted with tears. He was blind during the last years of his life.

Gluck often had his servants carry his piano out to the lawn. His finest inspirations came to him when playing in the garden. Several bottles of champagne were also conveniently near him. His theory was that bright sunshine was favorable to inspiration, and he always worked in it when possible. Gluck was fifty years old before he wrote an opera of any renown.

Schubert was marvelously regular in his attention to composition. When he was composing the features worked, his eyes flashed, and his limbs twitched. This unnatural excitement held complete control of him until the fever of composition passed away. He seldom made alterations in his score.

Wagner had his tomb made in the garden of his house, so that at any moment he could visit it. He sometimes insisted on having his guests inspect this sepulcher and at the dinner table he took singular delight in descanting on the subject of death.

Liszt smoked large black cigars. When giving lessons he walked up and down the room, muttering to himself, and emitting volumes of smoke by way of accompaniment to his remarks. He smoked constantly while he worked.—*The Scrap Book.*

"The history of music teaches us that every school perishes through the principle which gave it birth. It flourishes until that principle has been carried to its last consequences; thereupon new ideas bud forth, taking up the thread of progress like a new generation, and developing until the ideas of the preceding school have been supplanted."—*Franz Liszt.*

WHIMS OF FAMOUS MASTERS.

CHOPIN, unlike most musical geniuses was a late riser. He practiced so long at the piano, with his back unsupported, that his spine was permanently injured. He never composed except when seated at the piano, and he always had the lights turned out when he was improvising. A public audience unnerved him to such an extent that he could not properly interpret the music before them. Seated in the midst of a small select circle, he extemporized and improvised. He "talked" to his piano whenever he was melancholy. He thought more of his man-servant and his cat than he did of his intimate friends. Chopin had a superstitious dread of the figure seven, and would not live in a house bearing that number, nor start upon a journey on that date.

Beethoven used the snuffers for a toothpick. It was one of his peculiarities that he never allowed his servant to enter his study. He insisted that his room should remain exactly as he left it, no matter how deep the dust lay on the precious musical manuscripts. He seldom looked in the glass when he tied his stock. Half the time he forgot to brush his hair. Every morning he carefully counted out seventeen beans from the coffee canister; these served for his breakfast. When he composed he would pour cold water over his hands, and often people below him would complain of the water that soaked through this floor.

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TO SHARPEN YOUNG WITS.

BY W. F. GATES.

HERE is a list of synonyms of musical terms to which all readers are invited to guess the proper counterparts. This, also, will try the acuteness of those who are too old to be classified as children; the youngsters will guess the most of them, but it may take the teacher's skill to help out on a few. It may be added that there are no "catch questions" in the list; all have reference to the commonest musical terms of which a pupil of a year's practice and a dozen years of age should be well informed. The first ten sending correct lists of answers to the Editor of THE ETUDE will have their names published in the next issue of the journal.

Musical Synonyms.

1. Twenty.
2. A floor of an apartment house.
3. Not artificial.
4. By chance.
5. Material for breath.
6. Black, sticky substance.
7. A piece of neckwear.
8. One of Milton's poems. (Or, easier, substitute—To speak in condemnation.)
9. A cane.
10. A war structure and common letter.
11. Necessary for surgical instruments.
12. Promise to pay in three days.
13. Strengthening medicine.
14. To filter.
15. For use in a lock.
16. A topic.
17. Opposite of so high.
18. Remedy for fatigue.
19. A legal infant.
20. One set over captains.
21. Signs originally letters.
22. Vile and low.
23. A string.
24. A controlling factor.
25. Note against note.

ANSWERS TO CONCEALED NAMES CONTEST

THE following are the names of the first ten to send in correct answers to the concealed names contest in the August issue: Mrs. J. Damns, Nina Martine, Mrs. H. P. Lee, Alfred Dremlay, Mrs. Maule Peakes, Mrs. Grace L. Kieth, Ray. R. Phelps, Margaret Kelly, Elwen Willard, Carol A. Pease.

The answer to the puzzle is Nicholas J. Lemens, Ignaz O. Moscheles, Wolfgang A. Mozart, Mlle. Cecil Chaminade.

AD M. FOERSTER, the Pittsburg composer, at times takes his musical knowledge too seriously. For instance, the other morning, while playing over some manuscript at his home, he heard a voice outside shouting "G Major! G Major! G Major!" As he was playing in C major, and thought he knew his keys with positive certainty, he wondered who could be at hand to prompt or instruct, so he went to the door. There he beheld a driver admonishing his horse with exclamations of "Gee, Major!" and the laugh was on Foerster.

Ideas for Music Club Workers

By MRS. JOHN A. OLIVER
(Press Secretary National Federation of Music Clubs)

MAKE YOUR CLUB PROGRAM NOW.

Nothing is so valuable in club work as a well planned program for the entire season. Of course it is altogether too much to expect that you will be able to carry out all your cherished plans, but if you do not have some idea of what you desire to accomplish and some preconceived notion of how your ideas should be executed in work next season is not likely to be very successful

Don't Plan Too Much.

Our experience has revealed one very important fact. Musical societies often plan too much. They fail to take into consideration the natural limitations of the society and endeavor to accomplish so much more than they could ever possibly do that they meet with disappointment. Furthermore, they receive deserved criticisms from the many obstructionists who are continually trying to destroy the good work of honest music-workers.

If you are planning a series of club concerts at which the members are to take part you should give much thought to the matter. For instance, a concert of the works of Strauss, Elgar, Regar and Debussey, while likely to be novel, would demand a kind of advanced musicianship that would make the undertaking somewhat hazardous.

It would be better to have your best performers essay some of the works of one of the composers and fill up the remaining numbers of the program with either standard classics or the older and more familiar composers.

The Love Stories of Great Composers.

You will find that novelty plays an important part in the success of your club. If you can get some scheme for a series of programs for the ensuing year that will have something more than the mere biographical and historical interest you will find that all of your members will take a much greater interest in the work of the club.

The influence of love upon the lives of the great composers has always been a very fascinating subject. Some of the greatest masterpieces of all time have been brought into existence through the meeting of a great musician with the woman who has compelled his affection and devotion. A series of programs devoted to "The Love Stories of Great Musicians" and illustrated with the compositions that the musician wrote under the influence of love should prove very fascinating and taking. This subject is one that you would need to have carefully prepared. Mr. Rupert Hughes' book on "The Love Stories of Great Musicians" should prove a valuable source of reference.

Any similar plan presenting features for development may be adopted. A course of musical study is desirable if the club has never had a similar course. Books like "Baltzell's History of Music" are frequently accompanied with questions and suggestions that make such a course very readily adaptable to the needs of the average club.

Children's Club Work.

It is exceedingly difficult to suggest novelties for Children's Club work, as the conditions are so variable in different parts of the country. A series devoted to the different forms in music has been known to be practicable. The first meeting might be devoted to "The March;" the second to "The Waltz;" the third to the "Polonaise;" the fourth to "The Mazurka;" the fifth to "The Bolero" or the "Tarantelle," and the sixth to olden time dances. "The Gavotte," the Allemande or the Gigue. In any event the teacher or leader must remember that the children want as much music as they can hear and as little theory as possible. Teachers frequently make the great mistake of attempting to compel children to understand far more theoretical subjects than are comprehensible to the child mind. If you must have theory in your club work see to it that the theory is so cleverly sugar-coated that the child is not conscious that he is really studying a theoretical subject.

Select Your Pieces Now for Next Year.

Most club programs are ruined by a lack of forethought. The busy teacher during the winter season has little opportunity to select pieces that will be of educational value to the pupil and at the same time make numbers that will combine to form effective club programs. The teacher who courts success should take advantage of the leisure hours of a few days during the summer season to do some planning. Make a list of your pupils and estimate what grade of piece each one is likely to be capable of playing next year. Then visit either in person or secure a liberal selection of pieces from your regular dealer. Play these pieces over several times and then determine which pupil can play the piece most successfully. Put the name of the piece down after the name of the pupil to whom you desire to give it. Teachers will find it a great relief to be able to look upon this list and find what work they have outlined for the pupil. In this way club programs can be formed by teachers who employ these valuable aids in their work. A tentative program may be outlined and then changed as the conditions indicate when the pupils are actually engaged upon the work during the winter season. Teachers who fail to do this frequently find difficulty in conducting their club work successfully.

MENDELSSOHN'S RELIGION.

A Scotch newspaper heads the report of a recent lecture on Mendelssohn "A Great Jewish Composer." For this the lecturer seems to have been more to blame than the subeditor; for the lecturer started away by remarking that "the name of Mendelssohn stands at the head of a long list of gifted composers belonging to the Jewish race." It is true that Mendelssohn's ancestors were Jews. Moses Mendelssohn, his grandfather, was a Jew; but two of Moses Mendelssohn's daughters renounced the Jewish faith and became Roman Catholics. The composer's father and mother were both received into the Christian church at Frankfort; and they had their children baptised in accordance with the forms of the Lutheran Church and educated as Protestants. Thenceforth the separation from the Jewish community was complete; and the Mendelssohns, while the composer was yet a baby in arms, were everywhere recognized as a Christian family.

THOUGHTS AND SUGGESTIONS.

JOHN W. HARDING.

With or Without Notes?

The question whether it is better to play with or without notes is one of great importance, and is frequently discussed, because it may, of course, be viewed from more than one standpoint.

Artists who do little else than play in public and who keep up a certain repertoire from which they select same works over and over again, find playing without notes comparatively easy. But all points must be kept up with equal vividness and where this is possible to one devoting himself to public performance, it is not possible to one who is obliged to devote a great portion of his time to the task of teaching. But would it be advisable to restrict all public hearing of piano music to the performances of virtuosos? Would not this deprive music lovers of opportunities for hearing many important works with which it is desirable to become acquainted? The number of those players who can give their entire time to preparation and public performance is limited, and likewise is the number of works which they can keep in their repertoire. If it were possible to make a complete list of the repertoire of public pianists heard in this country, we should find many duplicates which considerably reduce the number of pieces actually heard. Further, many excellent works in the field of musical literature would be entirely missing from such a list—works the character of which entitles them to representation, and which makes it highly desirable that they should be known to many musical people who have neither the leisure to study them, nor the technical abilities required to play them for themselves. Is it not pretty clear then that the assistance of pianists, who are engaged in teaching, is indispensable? Is it not also clear that these pianists have not at their command the leisure necessary for committing everything to memory? Shall we debar them from playing compositions which they have thoroughly studied, simply because they must have the printed music before their eyes as they play? Frequently a musician desires to have the music before him merely as a safeguard. He may be capable not only of playing but of writing the entire piece from memory, and yet may feel unwilling to play without the music before him.

I think everyone will admit that sometimes there is a necessity for using in public. On the other hand, it is very important that all music students should be well drilled in memorizing music. The training necessary for learning how to memorize is such that it develops musicianship and intellectuality. Without these qualities a pupil's performance is largely imitative, unintelligent, and parrot like, possibly entirely inartistic and inexpressive. With each composition intelligently committed to memory, not only will the task of memorizing become easier but the pupil will have a sort of stored-up capital acquired and held for future general use. The processes of memorizing, and the methods of training, used by all careful teachers, have been so frequently discussed in your magazine that it is not necessary to enter into details.

While it may occasionally be wise to memorize an etude, or some similar work, it is not advisable to do so very often since much music of this kind, however valuable in the process of acquiring technical skill, has no especial aesthetic worth, and an expenditure of so much energy, as in memorizing, should not be wasted upon it. The choice of certain works for memorizing should be carefully made by the teacher with a view to securing the greatest value in proportion to the mental power demanded. Pupils, as well as artists, should have at all times a repertoire adapted to their stage of advancement. As their power of mind and body develops, new pieces will be acquired and old ones dropped. But the setting aside of pieces in such a way must not be looked upon as a loss, for through their means pupils have been enabled to attain to a higher plane of excellence and intelligence. Regarding the assertion that some persons do not memorize at all it is, in the writer's opinion, a very rare thing to find one who is actually unable. All may not, and do not, commit to memory with the same ease, but I have never yet met with a pupil from whom no result whatever could be obtained, and am of the opinion that all may acquire the ability if the process is begun early enough.

A SURPRISE MUSIC PARTY.

An Etude reader of many years' standing has sent us an idea of a novel musical party. Mrs. L. J. K. Fowden recently gave a surprise musical party and states that the interest it aroused was most commendable. Each member of the club was requested to prepare some piece that would be both a surprise to the teacher and to the other members of the club. They were enjoined not to select pieces beyond their technical grasp, and were also advised not to determine upon a piece without considering several. Mrs. Fowden states that the pupils, who were almost all readers of The Etude, made their selections from the back numbers of the magazine. Some pupils selected pieces from editions over a year old, showing how carefully they had preserved the paper. On the evening of the party only the names of the little players appeared on the program.

A good plan to try at parties of this kind would be to have each of the pupils write down, after the player's name, the name of the piece he believes the player is playing. At the end these programs could be collected and the pupil with the most correct replies should receive a prize for her acuteness of observation in the past.

EMPEROR WILLIAM'S LOVE FOR MUSIC.

M. Sapellnikoff, the renowned Russian composer, said in a recent article in the *London Daily Chronicle*:

"The German Emperor is a genuine lover of music. He specially admires the works of the classical composers and is keenly interested in German folk-songs, but I do not think he cares much for Wagner's operas, preferring lighter works. One of his favorite operas is Meyerbeer's 'Les Huguenots,' in the recent revival of which at Berlin he personally interested himself. By the way, to the first performance he invited the daughters of the composer, a compliment which was much appreciated.

"The Kaiser's fondness for music is further illustrated by the fact that he maintains his own private orchestra and sometimes he will conduct the band. It may also interest you to know that the majority of the members of the Court are amateur musicians, some of them very accomplished. The Princess Buelow, for example, is a remarkably gifted pianist, with a really marvellous technique. She was a pupil of Tausig and Sgambati, and would have made a name for herself had she become a professional."

"The combination of the arts must be sought for within the depths of the soul, but as they do not all speak the same language they can only be affected by, and explain themselves to, each other through the most mysterious analogies, in which, after all, each one only explains itself."—*George Sand.*

HOW TECHNIC MAY DISCOURAGE THE PUPIL.

E. W. F. U.

One of my pupils, a very musical youth of fifteen, told me the other day that he had recently met one of the great pianists of the day, who invited him to his residence to hear him play. This young man had been studying with me for only two years, the fourth grade. He plays with a creditable touch and deep musical feeling for one of his age, but is sadly lacking in technic, wholly from lack of application to that important subject.

The great virtuoso asked the boy to play to him, no doubt expecting to hear another child Hofmann, but evidenced his disappointment by stopping him and exclaiming, "Horrors! Why, boy, you have absolutely no technic!" and, later, when told that he was working on one of the easiest sonatas of Beethoven (Op. 49, No. 2), the pianist observed that the teacher should keep him on nothing but scales instead of permitting him to try pieces which were beyond him!

I reproved my young pupil for his rashness in playing without proper preparation, but in my secret heart admired him for his nerve and confidence. Moreover, I do not agree with my friend, the great pianist, in *this point*: Suppose, when this lad came to me at first, when he had less technic, I had exclaimed with horror, "You have no technic!" and had kept him drilling and drilling, day in and day out, upon the scales and other technical exercises, without any piece to encourage him, how long do you think would I have had him for a pupil? What would have become of his reading, his memorizing, and general knowledge of musical style and interpretation?

As it is, I believe I have developed in this boy a real musical germ, which would have been killed had I at first discouraged him with too much technic. *Now* he sees he has something to work for; for, in order to perform the pieces which he has grown not only to admire, but to *love*, he must develop also the *mechanical* side—technic!

In the public schools they do not spend a whole year alone on spelling, then another year on writing, and so on; but combine, intelligently, little by little, several subjects, which prepare the students to accomplish, later, more difficult things along the same line of thought. I believe in applying this method to my music teaching, and I find good results.

Better had the pupil who is deficient in technic recover later in that line and be *musically* developed, than force the technic upon him while very young and run the risk of destroying the desire to play. Is not this illustrated in the case of Paderewski? This famous pianist had a technic far from perfect when he played in public in early life, but he had time to develop that.

My young pupil had an unpleasant experience at the hands of the pianist, for I know it hurt his pride, but it was a valuable lesson to him. Incidentally it benefited me also, for I shall give him a little more technical work, in the future.

THE LOUDEST SOUND PRODUCING INSTRUMENT IN THE WORLD.

Miller Reese Hutchinson, the young Alabamian who invented the Acousticon, has lately perfected the most effective noise-producer in the world. He calls it the Klaxon horn. One of these horns, weighing only five pounds, will create an uproar which can be heard with ease at a distance of five miles, and there seems to be no limit to the havoc which specimens no larger than a typewriter can work in the quiet atmosphere. And not only can the shriek of the Klaxon be heard as far as the brightest flash from a lighthouse can be seen, but the direction from which it comes can be as accurately ascertained. It throws out sound like a bullet.

There is nothing complicated or outwardly impressive about this great maker of noise. A steel diaphragm is struck on an anvil attached to its center by the teeth of a cam wheel which is revolved either by a storage-battery or by a simple mechanical belt. The vibrations of the diaphragm—numbering some twenty-four thousand a minute—are then produced, give rise to an astonishingly penetrating scream, especially when the noise is concentrated and directed by means of a short, narrow horn.

When this horn is aimed at one and the diaphragm, with the accuracy of a crack gunner, begins to fire sound-waves through it, the effect is startling. —*Scrap Book.*

THE IMPORTANCE OF CHOOSING A PIANO WISELY.

BY ALGERNON ROSE.

To music-lovers the choice of a piano is a momentous matter. Such people happily form a significant proportion of purchasers of the instrument, and to this class these reflections are especially addressed.

In order to induce a reluctant parent to buy a good piano containing the latest improvements, the daughters of a household, commendably aided and abetted by their music-master, will frequently scheme for months until they get their way. Pretexts are not wanting when one wishes a thing. The old piano is either worn out, or of obsolete construction, or it is otherwise unsatisfactory. There are many ways of arguing, and it is hoped that these suggestions may be of practical value to those who desire to convince others as well as themselves of the expediency of choosing a good piano. When, at last, the choice has to be made, it is an anxious time; and all ladies may be forgiven if they pause on the verge of decision.

Another type of pianist, the intensely musical purchaser, who has passed many hours daily practicing for years at the keyboard before winning a professional diploma, naturally regards making the selection of a piano in a more serious light than does the prosperous city merchant, who looks upon the instrument as an expensive but necessary chattel around which his friends can amuse themselves after dinner.

By the musician who chooses his own piano, the instrument is regarded rather as a prospective life-companion, whether for professional or recreative purposes. Its selection, therefore, appears to him to be second only in importance to taking unto himself a human helpmeet for better or worse. How carefully the money is put by before the choice is made! Such purchases are like real love matches, to which the ordinary method of buying is a mere legal contract, a *mariage de convenance.*

In a musical family, the advent of a new piano is long remembered as a red-letter day; for the instrument subsequently proves to be a magnet which draws the home circle more closely together. Of an evening it becomes the social rallying-point. Even the olfactory sense is impressed by the piano in childhood; and sensitive children, when grown up, aver that they vividly remember the fragrant smell of the polish of a new piano when it first came into the house! They will recall how they were allowed to practice on the "beautiful white keys" of a week-day for a treat, and how they sang hymns beside them on a Sunday. New pieces and songs which were tried over, and the old favorites, sounded far better than they did on the former piano.

At concerts more costly pianos, better played, are to be heard; but it is the impression given by the piano in the home, and the recollection of the voices of those who gathered round it, which will linger in the mind with an indescribable charm, and in days to come will pleasantly carry one's thoughts back across the intervening period when one least expects it. Pianos really ought to add something to life. They have done this in the past, and they should do the same in the future. Is it not worth while, then, exercising care in their choice?

Regarding the price, size, and other matters, considerable discussion usually takes place prior to the purchase. Friends are consulted. In matters of difficulty or doubt, there is nothing more natural, and at the same time nothing more dangerous, than to ask advice. Advice is less necessary to the wise than to the unwise. Yet the wise are those who derive most advantage from taking counsel with others; for who is so perfect in wisdom as to be able to take every consideration into account?

But, then, when advice is asked, how is it possible to ensure that guidance will be given on which we can depend? The counsellor, if he is not strongly attached to us, being influenced by some paltry motive of self-gratification, often directs his advice to that end which most pleases him; and such private motives, being for the most part unknown to the person who is seeking advice, the latter cannot perceive, unless he is very shrewd, the bias by which it is influenced. Thus, the greater the number of friends who are consulted, the more divergent may be the opinions which are given, and it is not surprising that the eager would-be purchaser grows mystified.

Let him beware of rash criticisms. Every good piece of piano, like every successful statesman, has its detractors; and the more violently a particular make is abused, the more worthy of trial does it often prove itself to be.

A clever amateur in quest of a piano, on one occasion visited almost every house in the London trade. He inquired at each place about rival makers. One of these seemed to be unanimously condemned. Keeping his own counsel, the amateur tried each type of piano, but his ultimate conclusion was that the firm he had been warned against really produced the most meritorious instrument, and the reason of its being denounced was owing to jealousy.

Now the pianoforte, *per se*, is an instrument of tremendous importance. It has done for the spread of musical knowledge as much as the printing-press has achieved for literature, and this is saying a good deal. Nought in the wide world of musical instrument making is to be compared with a good piano. The violin, devoid of mechanism, is simplicity itself compared with the complex construction and infinite variety of parts constituting the modern grand; and the church organ is beyond the reach of the multitude. That caution and foresight are necessary in the selection of a piano should be self-evident. A well-chosen instrument will bring as much satisfaction to its owner as a bad one will cause disappointment.

Indeed, something more than mere satisfaction should be the result; for the constant use, day by day, of a superior musical instrument in a sense sanctifies a musician by stimulating his love for his art, and such a piano will seem to blossom forth like Aaron's rod, by revealing each day new beauties to the player in the worth he practices. For the piano is the chosen weapon of the young music student, and, if the weapon is bad, he is unfairly handicapped in his fight for a place in his profession. A good piano, on the other hand, is a faithful servant to the musician, and gives long enjoyment to the work of his hands. Such an instrument is the chief corner-stone of the student's knowledge, and the source of much of his "inspiration," although, perhaps, he will not own to it.

To safeguard against disappointment, then, the prospective purchaser often longs to refer to some authority which will give useful and practical hints on the subject in an unprejudiced manner, in order that he may know how to refuse an indifferent piano and choose the good.

The *Gaulois* gives the following interesting account of the origin of the Russian national hymn, which is now as popular in France as the "Boulanger March" was here a few years back: In 1833 General Lwoff, the composer of the hymn, accompanied the Czar Nicholas on a trip to Prussia and Austria. At Berlin and Vienna the military bands played their national airs, but when they wished to play the air appertaining to Russia they found themselves slightly embarrassed—there was none. Nicholas was much put out at this, and on returning to St. Petersburg he commissioned Lwoff to supply the void, and the latter says on the subject: "Passing successively in review the French hymn, so full of grandeur and originality, the English hymn, so majestic, and the touching Austrian hymn by Haydn, I found it was necessary to produce something vigorous, noble, moving, and which could be used both in sacred ceremonies and military fêtes, and be enjoyed by the people as well as the dilettanti. One evening the principal motive of the air came to me, which I quickly noted, and the next day I finished the music and composed the words." On November 23, 1833, the hymn was performed in the Imperial Chapel. Nicolas had it repeated several times, also sung without accompaniment and played by the large orchestra, and then satisfied he told the author that it was superb. Some days later an imperial ukase decreed its adoption. The Czar presented Lwoff with a gold snuff-box enriched with diamonds, and as a further testimony of his satisfaction ordered that the first words of the hymn, "God protect the Emperor," should be the device of the Lwoff family.

"My great aim in writing vocal music has always been to do justice to the poet by correct and truthful declamation; and this has often led me to new modulation."—*Carl Maria von Weber.*

Prize Essay—Contest 1908

How I Established My Teaching Business

By NAN BOWRON

[The author of this essay received her musical education in America. She has taught in public schools in various places and is now engaged in private teaching.]

Several years ago I left the city where I had been teaching music in a boarding school and located in a small town beyond the "Great North Woods." As my work has been very successful, I think a few words on my experience in building up a good business might be of assistance to some struggling young teacher.

First I advertised in the local paper some weeks before I reached N—— (where I was known at least by reputation as my parents live there). Upon arriving I procured a list of children over eight years of age, and sent a business card to each mother, for mothers are usually at the head of the domestic music department.

At the end of two weeks I had two pupils. With that meagre encouragement I purchased a piano—a good one—at the nearest city, rented a good, large, light room on the second floor of the principal business block of the town, and hung out my shingle. I was careful in selecting a room to get one that the best people in town would not hesitate to enter; also to get a piano that they would enjoy using. By giving a good deal of attention to the appearance of the studio, to keeping it scrupulously clean and selecting decorations with care, I soon had a very attractive room. No pictures but those of composers or musical subjects were allowed on the walls. A few plants helped to fill the bare places. Slowly but surely the "musical atmosphere" was growing. I might here add that I played the pipe organ in one of the churches at $2.00 a week, which magnificent income insured payment of my rent, etc.

The first week my studio was open for business I had a lesson every day, and new pupils came by twos and threes every week until I had twenty—the lowest average I have ever had. Now the real problem arose. Nine of these lads and lasses were beginners—and I hated every one of them. Not personally, you will understand of course, but pedagogically, for I didn't know what to do with them. I taught them in the good old-fashioned way, beginning with two treble notes and adding new ones as soon as the old ones were mastered, very much after the style of the "a, b abs" of our grandfathers' time. I counted religiously in much the manner of the chanted multiplication tables of yore, until my throat ached.

Making a Specialty of Beginners.

I had from the first thought of specializing, and now made up my mind that these nine much-suffering beginners needed that particular attention more than the others. I therefore looked over the advertising pages of The Etude. I found a good many notices of kindergarten and primary methods of instruction and sent to *every one* for circulars and terms. Selecting what seemed to me the best one which offered a correspondence course, I embarked on my career of primary specialist.

First I studied this work with a view not only of learning what the manuals contained, but of making that knowledge *my own*, adding here and there an idea gleaned from experience. My pupils never saw a book, or even knew I had one on the subject. After trying these ideas on the nine luckless ones, I solicited a class of small children. I secured sixteen, which I took in two divisions according to age. Because the work was so new in the community, I could not follow a rigid kindergarten course, but had to have the children show *playing results* as soon as possible. I therefore divided the work into three divisions, and here is the plan which I still follow more or less closely.

Examinations.

Each division has two lessons weekly on notation—that is, reading and writing notes and finding them on the piano, muscle and rhythm exercises—in fact *all work that counts in actual playing*. The third lesson comes on Saturday and is more general in character. First we go through a list of questions covering all the work from the very first lesson to date—a few new ones being added every week. Each question is written on a slip of paper and given to the child who answers correctly. At the end of ten minutes the papers are counted and the one having the most receives a star on the roll of honor. Here are a few of the easiest questions: How many octaves on the piano? How many octaves in the treble? What do we call the white keys? What is written on the first line in the treble? Play the third space in the bass, etc.

The children answering the most questions are then allowed to choose games and songs. Then follows a story of one of the great musicians, showing pictures, etc. I make a good deal of the childhood of the composers. Children don't care how many fugues Bach wrote, but they *do* care what became of the manuscript he copied by moonlight. My little ones rarely come into the studio without stopping to look at the picture of little Bach with his quill pen, and Handel at his spinet in the attic. One little girl said: "He ought to have known better than to get up after being put to bed. I am only six, and *I* know better."

Interesting Children's Games.

I play a few selections from the works of the composer we are studying. I have mounted on small cards pictures of all the best known composers. Sometimes I play a selection without telling the name and the children select and bring to me the picture of the composer who wrote it, telling me his name and that of the piece. I select these pieces with great care and play them often so that the children become very familiar with them. This intimate knowledge of the works of the best composers at this impressionable age helps to form a good musical taste. I use these selections also for rhythm exercises, and this leads the little ones to *feel* the rhythm, and I am never troubled with a pupil who cannot keep time.

When the children can play freely within the range of five notes—using sharps and flats as accidentals—and understand the rhythm 2/4, 3/4, 4/4 and 6/8 perfectly, I have graduating exercises and present Kindergarten Diplomas. (These I had printed at the local printing office.) Then the class becomes Primary—each pupil having two short private lessons a week and the Saturday class as before. The class now takes up scale work by means of stories, songs and games. I teach triads with the scales, pupils writing as well as playing them. They also continue the study of composers. I make ear training more important in this grade, although I give it more or less from the first.

When the children know all the major scales, that is, can play them accenting 2's, 3's and 4's, write them, and play and write broken triads (hands are usually too small to reach octaves) I again have graduating exercises and present Primary Diplomas.

The children now begin to feel that they are quite advanced—and so they are in many ways. They often put to shame grown-up musicians of good standing (in N——) with their knowledge of theory and composers and their works.

The Saturday classes are still continued, doing more advanced work with scales and adding studies for velocity, etc., which are more interesting in class than private lessons. The review and theory questions are now on cards and are used as games, taking the place of the simpler ones of the Kindergarten and Primary classes. I also have a number of games that I brought from New York City and that I found advertised in The Etude, Musical Dominoes, Musical Authors, etc. These all help in holding the pupils' interest. Never let a pupil dread a lesson, especially a class lesson.

At the private lesson—now one of the forty-five minutes instead of two short periods—the pupils begin analyzing their pieces, taking the song form first. Gurlitt and Schumann are important on my list, although I use many others for the sake of variety as well as broadening knowledge.

The Evil of Too Difficult Music.

Let me say right here, that the cause of ninety-nine-one-hundredths of the discouraged and dissatisfied pupils who either give up entirely after ten or twenty lessons, or who go on struggling for three or four years only to decide that "they have no music in them and cannot learn," is because the teacher gives them too difficult music. Music teachers do not have their teaching material graded for them as do the public school teachers who have such excellent reading and number work textbooks. The music teachers' material is spread out in the most bewildering array, quantities of it—and most of it good and useful—*in the right place.*

Too often a teacher when looking for a new piece or study forgets to count the difficulties from the standpoint of the pupil under consideration. The piece is pretty and looks easy, and so it is—*for the teacher.* I have a very carefully graded course of study that has grown mostly out of my own experience. I began by comparing the grading of a number of good music schools, then let experience do the rest. No teacher of advanced pupils is fit to make out a course of study for little children—let their own teacher do that. *She* will not give three kinds of notes the first lesson, dotted and tied notes and a fine variety of rests the second, and different keys with divided beat and triplets the third—not if she knows her business. Yet I have in my studio a book for "beginners" just like that I have described, by a fine musician, many of whose pupils are to-day among America's best musicians. I don't believe he started them, or else they were prodigies equal to Mozart.

A friend of mine, a very talented musician, once attempted to teach a class of beginners using a book of this description. She said her pupils were really gifted and were doing nicely. Very soon she wrote to me that they were losing interest. I suggested difficulties in smaller doses, but she scorned my advice. "Was not the instruction book by X——? He certainly knew more about music than "a country music teacher!" No doubt he did, but he was so far away from the little people that he could not imagine so little knowledge as they possessed. My friend had given up all of her pupils and said that it was too bad because some of them were really talented—but it was their own fault. Was it?

Business in Teaching.

One other point in making the business of music teaching successful is to keep it on a *business* basis. Always be ready to give each lesson promptly at the appointed time, and insist that the pupil be ready to take it. The thing that doubled my income and practically solved the missed lesson problem (although the Saturday classes do a great deal toward that) is this sign, in large letters, hung at the end of my piano *in plain sight:* NOTICE! EXCEPT IN CASE OF SICKNESS, ALL LESSONS MISSED WILL HAVE TO BE PAID FOR. It is not exactly ornamental, but it is useful. They all see it and cannot say they didn't know. I try always to be accommodating and make up lessons whenever possible. The pupils appreciate this and are always willing to change their day for me. I seldom ask, however, for this privilege.

I also use business stationery for all business correspondence. I have business cards as well as announcement cards for the beginning of the season. A rubber stamp with "Music Studio," together with my name and address is used on every piece of music sold or rented.

Many people in small towns object very strongly to paying for music. They seem to think the teacher and an occasional "piece" sufficient. I have a system of renting books and studies at twenty-five cents, to be used as long as needed. If the pupil wants to buy the book he pays the difference between rental and price. I always reinforce the binding with a strip of cloth pasted *neatly* inside.

The last, but by no means least, element of my success is the social life of the studio. The older girls have a club, "The Cecilian," and they are making a thorough study of the History of Music. They are following a regular course of study and are looking up their topics in my library as well as in the New York State Traveling Library which a federated club has in town for the season. Some of the girls are getting together a library of their own. The Cecilians have their colors, club pin and motto.

The younger children have a club called the "Fanny Mendelssohn." They do not do as solid work, but some composer is discussed and his music played at each meeting. They play musical games after their program and are very ingenious in inventing new ones. They also have colors and motto. No pupil is allowed to join either club unless he is a *student* and attends the Saturday classes regularly.

Monthly recitals, to which pupils give the invitations, serve as an advertisement for me and also—I flatter myself—help elevate the musical taste of the town. These recitals are always well attended, invitations being anxiously sought after, especially when a young Kindergarten class makes its debut.

Any music teacher who does not enjoy her work has my sincere pity—for then it is drudgery indeed. If all could have such nice, bright, studious and pleasant pupils as mine then music teaching would lose its terrors. I feel that my pupils are my friends, and that is why I am so happy in my work.

DIFFICULTIES WITH THUMBS AND FINGERS.

BY M. KINGSTON.

Once upon a time I sat in a concert room listening to a piano recital by Rubinstein. As I watched those large capable hands making melody to issue in beautiful streams of tone—for the player had a most velvety touch—and then later saw that same pair of hands draw forth magnificent overwhelming harmonies with a rapidity of movement which seemed to suggest the presence of two or even of three pairs of hands gamboling over the keyboard, I was carried away, so to speak, by the glory of the effect and involuntarily exclaimed "How magnificent! how beautiful!" But I was somewhat startled to hear a lady near me also exclaim, "How difficult!" Alas, I fear that she had missed the glory of the music and was thinking about her thumbs and her fingers.

And yet what are thumbs and fingers any way? Why, they are just thumbs and fingers; and, in the hands of a capable player with some divine fire within him, they enable him to charm, to delight, to teach and to make entry for us into the inner musical world and there give us a taste of those spiritual joys which usually lie latent or dulled within us in the everyday prosaical life of the ordinary worker.

And what are thumbs and fingers? Do they spell difficulty in another way? I remember having as a pupil a German lady, who was most persevering and painstaking in her studies and who was delighted to have every detail explained to her, which she would follow with the most rigorous exactitude. I gave her a moderately advanced sonata of Beethoven. She wished to learn upon which keys her thumbs and fingers should descend; and in the course of time she did learn this and played the sonata in question with considerable accuracy. But nothing could persuade her to listen to the music as music. It was, where must I put my thumbs and my fingers? Until at last, these thumbs and fingers became her tyrannical masters instead of her humble and efficient slaves. And curiously, almost everything she played sounded labored and difficult, even when the music was not really so. I have had the same identical sonata perfected by a younger pupil in a most spontaneous manner and the difficulties seemed non-existent.

I suppose almost every teacher of experience has had the same or similar trouble in deciding upon what is or is not difficult and in taking stock of a pupil's aptitude when approaching a new stage of advancement.

Dangerous Difficulties.

And this brings me to the question. What are difficulties? And it is a wide question. Almost every music dealer in the country knows the customer who wants a song, not too high, not too low, to end with a good top note and not too difficult! Most musicians are familiar with songs which have a simplified accompaniment, to suit the singers who want to sing (but who seldom or never practice) and who yet want to show off in musical accomplishment. Most teachers know the parent who wants the pupil to play something showy (but not difficult) without much practice; to surpass another parent's progeny, ostensibly aiming at the same object. Many teachers have met the distinguished amateur who will, in course of conversation about things in general, let leak the momentous information that he was, when younger, the most brilliant amateur in the locality; and if you ask him to take part in a trio or in a quartet, will invariably decline, because he has not kept up his practice; but may diffidently offer to sing a solo. The difficulty of singing a few bars of music in strict time intimidates him. Perhaps, this is fortunate; for a solo, as a rule, upsets nobody but perhaps the accompanist. Belonging to a distinguished circle if immature amateurs, who find it difficult to understand the symbols of length and the pitch of sounds which are used in music, he drifts on, a born shyer, constitutionally incapable of sustained effort and so accomplishing nothing.

What are difficulties, we asked just now? The question of what is "difficult" and what is not is sometimes a very real one. Difficulties there must be, as life is at present and will be; until the time comes when everybody is a born genius and can ascend the ladder of difficulty with flying steps. Sometimes "difficulty" is more a question of appearance of something that should appeal to the eye-sight from the paper, but is not made quite plain to the optic nerve. And here I would like to say that as a rule all music should be so spaced out in printing as to show where the different parts of a bar are to be looked for and should not be crowded to save space. The "slow eye" is not always the difficulty; it is the "slow mind" at times and it may be both together.—*Musical Opinion.*

DON'T NEGLECT FUNDAMENTALS.

BY HELENA STONE.

With the majority of young students the ability to play "a piece" is the end and aim of all music study. The girls and boys in countless homes who are made to grind out finger exercises and stumble through scales without the least idea of the object of the finger work or the systems of scale building and the key relationships is appalling. To them it is drudgery, perhaps, and who can blame them? Children are of such an inquiring turn of mind and are so full of questions that occupation without particular interest is a bore. To tell the child that the key of F has one flat is not half so interesting to him as to find why F has one flat through the experience of building the scale.

The First Teacher.

It is a mistake to think that any teacher but the very best will do for the first lessons. Thoughtful, conscientious teaching should be given from the first, for the impressions gained and the work done then often influence the whole musical life. This is saying nothing of the incalculable benefit that association with a sincere, well balanced, but enthusiastic mind would be to a child. A poor instrument is also a mistake, for the ear is unconsciously being trained into an acute or a deadened sense of pitch and tonal values.

Why should the science of the art be withheld from the young pupil? So many people revolt at the idea of giving harmony to any but the mature student. There are many ways of imparting the fundamental principles without frightening and thereby paralyzing the faculties. Although many of the methods for simplifying music are practically worthless there are many men and women who are giving their lives to discovering and training all of the musical faculties. Harmony need not be imparted to the young student in the grown-up language of books dealing with the subject. Many harmonies are clear and helpful only after one has acquired an understanding of the matter, but to the beginner they often confuse rather than clarify. To follow a book it is sometimes necessary to overlook the special need of the student; while it seems to me a better way is to study the subject or harmony so carefully that there is no question of the real understanding of it, absorb it, then do not teach it unless you cannot help doing so because of a deep love for it. It has been made to seem a bugbear. Therefore teachers and pupils put off the work until it is demanded of them at some school of music. Then it is taken because required.

The number of teachers who know nothing of the fundamental principles of music is appalling. Teaching the student how to play one composition, two or three, or even an entire program, is not enough. He must have foundation, or in time the inadequacy of his equipment will be apparent. A great show is often made with little or no justification, but it is only solid musicianship that counts. It is often easy to play a few things passably well, but to do everything that presents itself is another matter. The musician who at short notice can take another's place or accompany sympathetically another's song, whether at sight or not, or adapt himself to the musical feeling of fellow players and the requirements of various instruments, is as a rule the man who has had fundamental training. These are some startling exceptions, but they are few and the average student cannot depend on a heaven-born gift.

Harmony Always Desirable.

There are many teachers of piano who think the study of harmony is not necessary, that it is not a practical help to the pianist. This seems to me a grave mistake, not because I am an enthusiast on the subject, but because I firmly believe it is absolutely necessary for sustained musical endeavor. To begin with the practical side of the question, it gives confidence to know the keys through the means of something more than a little practice is of itself of infinite value. To know the chord structure is an aid to memorization. This is saying nothing about key values, recognition of quality and color of tone through an understanding of overtones and sympathetic vibrations. The dissonant tone, interval or chord that requires a certain resolution is given its true significance by the musician who, understanding the governing laws of chord formation and progression, brings out that resolution, thus throwing out the beauty of the passage.

To the parents who are anxious for their children to have a good musical education let me say again, select the best teacher possible, see that some ear-training work is included and just as soon as the mental development will warrant a good course in harmony and composition. But unless there is natural aptitude for music, above all, do not force a child to study it. There are so many mechanical players, and unless there is a love of music, the result will be largely mechanical. Every one has some talent or, I should say, special talent; if it is not for music it will be something else just as desirable. The time wasted on trying to make musicians of people who are wild to draw, paint or employ their time in some other form of self expression could be put to much better use for parent, teacher and pupil. On the other hand, however, it is always pleasant for the girls and boys to be able to sing and play for the entertainment of their classmates, even if serious study is not contemplated. I am speaking more of the gifted boy or girl who looking around for some means of expression chooses music.

Hints to Older Students.

To the older student I would suggest that when the choice has been made, stand by it. You may have to sacrifice—often social pleasures must be given up—but to the modern musician these things are as nothing, it is only the central idea for which you are working that counts. If, when you have worked through harmony, and the opportunity presents itself, take counter-point; it will repay you in the added interest and understanding of the great works. Orchestration is necessary for the writer for strings or band and for the arranger—but it is not necessary for the piano player or as essential to any but the composer or arranger. Composition is necessary on the other hand to the equipment of the musician.

The profession of music means work, work and then work. It means "never stop." Do not enter it, as I have said before, unless you love it too well to keep out of it, then as far as possible, sink personal gratification in the general good—in your own earnest work and in helping others to keep up the standard—that no reproach may come to a beloved and divine art through you.—*The Grand Rapids Press.*

PUBLISHERS NOTES

Advance of Publication Offers. It is natural that the publications of a year of an educational publisher should climax around the month of September, the opening of the school session. This house has in the interest of teachers invariably given its patrons an opportunity to purchase a few copies in advance of publication of every work which we get out. The advantages are mutual and we are proud to say that we have yet to hear of any person being disappointed. Because when we say we offer those copies in advance of publication at the cost of paper, printing and binding, it is the cost of production.

There are so many works to offer this month of September and they are all so valuable that we place them in a more condensed and prominent form on this same page, and we would advise every person interested in music or musical education to examine these special offers carefully.

A number of these works will be delivered in time for the Fall trade and you will notice that the offers in that case expire on September 30. The following we can almost guarantee will be delivered before the next issue reaches our subscribers.

Matthews Standard Graded Compositions, Vol. 4, Grade 4.

Juvenile Album, Reinecke.

Woman's Club Book. Part songs.

The Isle of Jewels. An operetta by Spaulding.

The Keyboard Chart.

Chronology of Musical History.

Anthem Devotion. A collection of church choir music.

The others are all nearing completion and will be delivered within a reasonable time.

September Introductory Offers. For the good of the interesting works of importance that have appeared during the

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L. F. T.—Cremona was not the name of a man who made violins, but the name of a town or district where several celebrated violin makers lived. A Cremona violin is properly a violin made in Cremona, but a modern violin by an unknown Cremona maker would not be called a Cremona violin. The Cremona stop on the organ has nothing whatever to do with the violin. It is a corrupt form of the German Krummhorn.

M. O. D.—The guitar is a very ancient instrument and is not of Spanish origin as you suppose. It is thought to have originated in Persia, and to have come thence to Greece and later to Western Europe. It has been frequently modified in form. Its limited literature, studied from a technical standpoint, does not lead us to advise you to secure some instrument not having these handicaps if you have set your mind upon becoming a virtuoso.

E. V.—Yes, it is possible to write a composition in which the melody is all one tone. In fact Peter Cornelius wrote a song called "Ein Ton" with such an ingeniously contrived harmonic accompaniment that the melody, which is a monotone, does not seem to lack variety and interest. So far as we are able to discover, Schumann has not written any monotone compositions. You have probably confused this with the fact that during his period of insanity he is said to have imagined that he heard one continuous never-ending tone.

S. T.—Molique was not a French composer, but a Bavarian violinist, quartet player and teacher. His compositions were favorably received in Germany and London. He died in the English capital, 1869. He was a pupil of Spohr, and directed many famous orchestras.

Pupils of Miss Alice Beiderlinden.
Jubelfeier, March (2 pianos—8 hds.); Kramer; Tidalward-Wiek; Gavotte; Pixie; Roses; Streahlog; Off to the Meadows, Lilt; The Village Dance, Gurlitt; The Dartlit; The Village Dance, Gurlitt; The Darling Horseman, Gurlitt; Maiden of Tyrol; Dolly's Funeral, Spindler-Sawkowski; Strahlog; Dolly's Funeral, Philip; The Water Lilies, Valse, Engelmann; Fifth Nocturne, Leybach; The Fountain, Bohm; The Party, Gurlitt; A Woodland Ramble, Gurlitt; Gavotte, Wath, St., No. 10, Von Wilm; Spanish Dance, Rathbun; Serious Moments, Gurlitt; Elfin Dance, Helms; The Hunt, Gurlitt; How Sweet the Moonlight Sleeps, Deceve; Melody, from Concerto in G minor, Mendelssohn; The from Concerto in G minor, Mendelssohn; The Woodland Brooklet, Gunschals; Once Upon a Time There was a Princess, Kullak; Cheerful Echoes, Read; The Nightingale, Kullak; Valse Miniature, Meyer-Helmund; Parade Review (2 pianos—8 hds.), Engelmann; Fifth Nocturne, Leybach; The Fountain, Bohm; The Fairie, Leybach; The Fountain, Bohm; The Fireplace, Kullak; Cheerfulness, Ghost in the Fireplace, Kullak; Cheerfulness, Lange; Twilight Reverie, Guy; The Chase, Rheinberger Souvenir de Tirol, Bendel; Spanish Dance, Moszkowski; Impromptu a la Hongroise (2 pianos—8 hds.), Lacombe.

Pupils of Mrs. M. Boone-Rogers.
Polish Dance, Barkowski; Old French Dance Wood Sprites, Forman; Old French Dance (Chaconne), Rouhier; Whirlwind Dance, (Chaconne), Rouhier; Whirlwind Dance, (Caprice), Prompti in B flat, Schubert; Chiming Bells, Trojelli; Swan Song, from "Lohengrin," Wagner; Waltz in B Minor, Chopin; Caprice Sagnarelle, from "Carnival Suite," Schuett; Polonaise, C sharp Minor, Chopin.

Pupils of Miss Mary Holman.
Valse in A flat (8 hds.), Moszkowski; Valse Brillante, (4 hds.), Engelmann; Valse Amile (4 hds.), Engelmann; Hazel's Message, Hayes; Grace (4 hds.), Engelmann; Valse Brillante (4 hds.), Sponholz; Air de Chasse (6 hds.), Czerny; Flower Dance, Krogmann; Military Galop (4 hds.), Krogmann; Salon Mazurka, Bohm; Alberta Gavotte (4 hds.), Albert; Bee March, Mahler; Dance of the Imps, Engelmann; Valse Heroique, Wollenhaupt; Golden Stars (4 hds.), Engelmann; Meditation (8 hds.), Behr; Cachouche, Raff; Little Boy Blue (6 hds.), Engelmann; Le Secret, du Val; Patrol, Engelmann (6 hds.), Glinka; La Fontaine, Lysberg; Swallows' Song, Bohm; Fairies' Dance, Krogmann; The Excelsior Polka (2 pianos—12 hds.), Muller.

Pupils of Wright D. Holmes.
Valse, Kohler; Evening Song, Ducelle; Gypsy Dance, Ashford; Polka, Fearis; The Tin Soldier, Huckle; Eunice Masurka, Link; Purple Pansies, Fearis; Visions Fewer, Sletter; Rippling Waters, Holmes; Winter, Weber; A Merry Young Soldier (4 hds.), Hartman; The Festive Dance, Gurlitt; The Musical Box, Gurlitt; In the Garden, Gurlitt; The Bee (4 hds.), Schuhling; Meditation, Morrison; La Fleurette, Wellesley; La Barbier de Seville (4 hds.), Spindler; Dawn and Awakening, Bendel; After Sunset, Pryor; Chanson-nette, Warner; Serenade, Belle; Passorelle (4 hds.), Thome; Hussar Song (8 hds.), *Lichner.*

Pupils of Henry Weston Smith.
Song of Alga, Biederman; Autumn, Spindler; At the Fountain, Van Gael; Arabesque, von Wilm; Reaper's Song (4 hds.), Orsmaville; Cradle Song, Delbruck; Will O' Wisp, Augmann; Song of Jasmine, Farrar; Pilgrims' Chorus, Wagner-Spindler; Gay Butterflies, Gregh; Pendant Valse, Lack; Improvisation, MacDowell; Idyllende, Pfeiffer; Valse Arabesque, Lack; To a Wild Rose, MacDowell; Two Larks, Lichtner; Eagle, MacDowell; In Winter, MacDowell; Valse de Concert, Wienlawski.

Pupils of Miss Hjerleid-Shelley.
Swing Song (4 hds.), Orsmaville; Sonatine, Opus 159, Diabelli; Study in D Major, Opus 66, Loeschhorn; Wedding, Loeschhorn, Nos. 17 and 18, Heller; Iberon (4 hds.), Weber; The Storm, Opus 66, No. 18, Heller; Two-Part Invention No. 12, Bach; Concertino, Eagle, in E Major, Czerny; Rondo Villageois (4 hds.), Denzes; Sonatine, Opus 168, No. 1, Diabelli; Study in F Major, Opus 66, Loeschhorn; Two-Part Invention, No. XIII, Bach; Study, Opus 299, No. 5, Czerny; Two-Part Invention No. XV, Bach; Study, Opus 299, No. 3 (with second piano part), Czerny; Overture, "Magic Flute" (8 hds.), Mozart.

Pupils of Mrs. R. W. White.
The Merry Peasant, Krogmann; Sans Souci, Werner; Airy Fairies, Smallwood; Tiny Tootsie Waltz, Orth; Curly Locks, Orth; Violet, Ducelle; Three Little Spaniards; Camp Life of the Gypsies, Behr; Merrily We Roll Along, Lovell; Dance Spirituelle, Ducelle; Lindler, Heins; Morceaux Brillante (6 hds.), Thome; Joy Heart's Pealing, Lysberg; Fern-Volgt; Cleopatra (4 hds.), Fairie's Dell, Fay Wesling Verner; Valse Ventitenne (4 hds.), Ringuet; Valse Ventitenne (4 hds.), Polonaise (4 hds.), Engelmann; Concert Bolo (6 hds.), Kyng-Lorenz; Fantasie Mazurka, Marks; Trovatore (4 hds.), Verdi.

Pupils of Mrs. N. C. Schlottman.
Invitation to the Dance (4 hds.), Weber; In a Path of Roses, S. F. Wilhelm; Valse, Op. 54, No. 1, Chopin; Sunflower Dance (4 hds.), W. N. MacClaymont; To a Wild Rose, MacDowell; Mazurka de Concert, Pessard; Concert Devotion, Geibel; The Palms, Faure-Leyhach; Poet and Peasant (4 hds.), Suppe; Valse Noble, Bohm; Martha, Flotow-Dorn; Grand Valse Brillante (4 hds.), Schulhoff.

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THE WORLD OF MUSIC.
At Home.

OWING to lack of space, it is frequently necessary to omit many desirable notices kindly sent to us by our readers. Whenever our space permits, we are glad to print notices without charge, providing we deem them of interest to the general body of our readers. The ETUDE is a national magazine and we cannot afford to give space to the publication of events of merely local interest.

WILLIAM MIDDLESCHULTE, of Chicago, one of the most noted of resident American organists, has just played his five-voiced Organ Concerto in the Berlin Philharmonie, Germany. The German critics laud this work very highly.

THE new Boston Opera House will open in November, 1909. $1352,000 of the $150,000 required to support the opera company has already been subscribed. The entire fifty-four boxes, costing $2,000 per year, have already been taken for a period of three years and there are fifteen applications for boxes on the waiting list. This looks like enormous success. Mr. Hammerstein, you who complain of tardy subscriptions in Philadelphia, why don't you not start a little subscription list with eye upon the "Hub." Meanwhile the Philadelphia Opera House is busily engaged and the singers and musicians are engaged.

THEODORE SPIERING, formerly of Chicago, but more lately of Berlin, will make a lengthy tour as a violin virtuoso in America next year.

SAPANOFF has extended his term of office as conductor of the New York Symphony Orchestra for three more years. This insures his stay in New York until 1912.

MR. WILL C. MACFARLANE is officiating as permanent organist upon the fine new Hope Jones Organ at Carnegie Hall, this city.

MISS EVELYN FLETCHER-COPP has been conducting classes for teachers at Eliot, Maine, all summer.

THE original performance of Humperdinck's three-act opera, "Koenigskinder," will take place in New York. The opera will be produced in English and Geraldine Farrar will have the leading role.

PUCINNI'S OPERA "Le Villi," is scheduled for performance at the Metropolitan next season. This early work has not been at all first attracted the attention of the publishers Ricordi, and paved the way to influence for the struggling young musician.

MR. J. LAWRENCE ERB dedicated a new organ at the Christ Evangelical Church of Wooster, Ohio. The organ was partly the gift of Andrew Carnegie.

IT is said that Tetrazinni has contracts for the next five seasons, whereby she will receive at least $6000,000.

MICHAEL KRONZER has been reelected director of the Seattle Symphony Orchestra, which was founded last season.

JULIA WARD HOWE, the author of "The Battle Hymn of the Republic," has just published a collection of her songs. Although eighty-nine years old, this remarkable American citizen of ours has crowded the songs written during a lifetime and is now putting them forth. As a girl she studied music with Joseph Cramer, and all her life she has been greatly interested in music.

CHARLES H. BOND, a philanthropist of Boston, recently died. His philanthropy took the form of providing the means for talented young musicians to continue their studies. Geraldine Farrar was one of the protegés for whom he assisted. It would be well for some of our other American men of wealth to fill the place which Mr. Bond's death has left vacant.

MR. EDWARD BAXTER PERRY filled his full number of dates for lecture recitals during the past season in spite of the financial panic. He closed his season a long and successful trip on the Pacific Coast, which included nearly all the cities and towns of any importance, Superior Passing. Redeemed by Prof. Carl Schlegel, Berlin, Germany. Address the teacher

KURT H. MUELLER, 15 Forrest Ave., Atlanta, Ga.

MR. SCOTT CARLYLE has recently taken charge of the piano department of the Minneapolis School of Music, Oratory and Dramatic Art.

RICARDO LUCHESI, formerly a member of the faculty of the New England Conservatory, has recently taken charge of the vocal department of the H. Von Stein Academy of Music in Los Angeles, Cal. The rigors of the Boston climate were too severe for Signor Luchesi.

MR. HENRY C. LAHEE, of the Boston Musical Bureau, is spending a couple of months in Europe with his wife and daughter, combining business and pleasure. While in Europe, Mr. Lahee will visit several of the musical centers to interview candidates for various professorships in American colleges, universities and conservatories.

THE return of Theodor Bohlmann to the faculty of the Cincinnati Conservatory of Music after a three years' absence, during which time he was a professor in the artist department of the celebrated Stern Conservatory in Berlin, is greeted with enthusiasm. Mr. Bohlmann's distinguished success both as artists and pedagogue, in Europe and America, makes him a valuable acquisition to the profession in this country.

FOUR of the largest bells in the world are to be placed in the forty-sixth story of the new tower of the Metropolitan Life Insurance Company's building, New York. From a position about 600 feet above the pavement, nearly twice as high as any other bells in the world, their deep tones will announce each quarter of an hour.

The largest bell, tuned to B flat, will be 70 inches at the mouth and weigh 7,000 pounds; the second, in E flat, will weigh 3,000 pounds; the third, in F natural, will weigh 2,000 pounds, and the fourth, in G, will weigh 1,500 pounds. They are to be mounted on pedestals between the marble pillars outside the fifty-sixth story.

They will give what is known as the Cambridge quarters, four blows each quarter of an hour, with the full set of twelve blows on the three-quarters, and sixteen blows each hour, followed by a striking of the hour.

Abroad.

XAVIER SCHARWENKA, the famous Polish pianist, recently played his Fourth Piano Concerto in Bucharest, Roumania, with great success. The work is dedicated to Queen "Carmen Sylvia," of Roumania.

JOHANN SVENDSEN, the Norwegian composer, who has recently had been the conductor of the Royal Opera of Copenhagen, has recently been made an officer of the Legion of Honor of France. President Fallieres requested that he receive this distinction.

CARUSO will make a four weeks' tour in Germany this year. He becomes quite as popular in Germany as in this country.

ERNEST SCHILLING'S "Suite Fantastic" for piano and orchestra has, according to the latest reports from Germany, made a pronounced hit at the Tonkunstlerfest at Munich.

A NEW popular price opera house seating 2,500 is projected for erection in the Potsdamer Street, in Berlin.

A new theatre, to be known as the Artist Theatre, has recently been built and opened to the public in Munich. Like the Prinz Regenten Theatre of Munich, and the Court Theatre of Weimar, it shows the influence of the ideas of the late director of Bayreuth. This house is much smaller than the Prinz Regenten, and has as one singular innovation is the absence of footlights. It will be adapted for theatrical and operatic performances, and requires no elaborate accessories. Felix Mottl recently conducted Gluck's "Maienkonigin" in the new house with great success.

THE officers of the British Museum have recently made a section of the building for the preservation of phonographic records of the voices of great artists of the day, as well as of statesmen and orators. Vocal records of Patti, Melba and Caruso will be placed side by side with the speeches of Lord Roberts and the archbishops of Westminster and Canterbury.

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SIR HUBERT PARRY has finished a Life of Bach on which he has long been engaged. It will be published in the autumn by Messrs. Putnam.

YVONNE DE TREVILLE has been engaged for the coming season as prima donna at the famous Theatre-de-la-Monnaie in Brussels. This singer was born in Texas, and since her former connection with the Savage Grand Opera Company she has sung in music centers all over Europe.

THE latest invention, according to a French newspaper, is a musical lord. It is warranted to cure the most confirmed victim of insomnia, and to "produce sleep on stormy or hot and to "produce sleep on stormy or hot nights" far more effectually than any narcotic. "The subject," one reads, "takes his seat, and with his head releases a spring rest, and with his head releases a spring which sets a musical-box in motion. The apparatus begins to grind out sweet lullabies and melodies, and in a short time the patient is in the arms of sleep." The inventor claims that the novelty will experience no difficulty in supplying those who purchase it with music of the soporific kind, says the *Daily Telegraph*, of London, England.

MME. CALVÉ, who is in London for a few weeks ago at the advanced age of seventy-nine.

The composer of "My Queen," "Sunshine and Rain," "The Message" and many other temporary favorites in certain music circles left an estate valued at nearly $315,000, bequeaths including $10,000 to the Incorporated Society of the Royal Academy of Music to found two open scholarships, and $15,000 to the Royal College of Music, to found an open full maintenance scholarship, besides $10,000 to the Royal Society of Musicians for charitable purposes, $2,500 to the Society of British Musicians and Female for the Widows' and Orphans' Fund and $2,500 to the Royal Normal College and Academy of Music, Norwood.

THE city of Vienna has purchased the house in which Franz Schubert was born, and intends to preserve it in its present condition as long as possible. The price paid was $4,400. The house is one of the old-fashioned one-story type of buildings which are fast disappearing from modern Vienna. The front is utterly devoid of any attractive features, but there is a little court behind with wooden galleries, and a garden on the steep hillside.

IT is stated that one of Paganini's violins has been found in a doctor's house at Chinvari, buried in a pile of documents, amongst which are four of the virtuoso's Nocturnes. It is believed that this is the violin which Paganini used when playing the sonata in D flat on the E string alone, after the other strings had been cut by jealous rivals.

AT the recent examination at the Paris Conservatoire the first prize in the Opéra Comique section was awarded to Mlle. *Frost*, to Mlle. Raveau, and the second to Mlle. Guelin. Report speaks favorably of the work of both. That of the male students was apparently less satisfactory, since no first prize was awarded. The second prize was given to M. Vaurs.

SIGNOR GATTI-CASAZZA, the new manager of the Metropolitan Opera House, New York, in succession to Mr. Conreid, has been interviewed on things operatic by a representative of the New York *Times*. He is grateful to the Metropolitan directors for having made everything easy for him. "I have practically all the money I want at my disposal," he said, "and the directors have given me free rein to carry out my plans." The musical outlook of his predecessor may be understood from the following remarks: "Of course, I consider Wagner the greatest composer for the lyric stage. . . . Who does not? Since Wagner, I think Debussey has done the most original things in music. He is entirely new school. . . . I admire Strauss, whose 'Salome' we have produced in Berlin, but he is distinctly a follower of Wagner and Berlioz. . . . Puccini's style is very original. Bizet's 'Carmen' I consider a masterpiece, with much more dramatic blood than Gounod's 'Faust,' for instance. . . . Dukas is a young man of wonderful technical power, from whom I expect much, but he has invented nothing new. He is a follower of Debussey and Wagner. Vincent d'Indy lies between Franck, Berlioz and Wagner."

WE read that a school for pianoforte making has been instituted in Berlin, the curriculum including geometry, optics, acoustics, designs, and ornamental drawings, book-keeping, etc. The inclusive fee for the whole two-hour lessons. The school has been founded by the Berlin Piano Manufacturers' Association for workmen connected with factories affiliated to the association, but others may join the classes at slightly higher fees.

GEH HOFRAT PROFESSOR CARL MÜLLER-HARTUNG, a German musical educator of high standing and the first teacher of several very successful American musicians, died on the 11th inst. He was born in Suiza, in Weimar Hof Theatre, in 1872 he founded the Conservatorium of Weimar. Liszt and Von Bülow were greatly interested in this school. He had a very affectionate and lovable personality and his many pupils were devoted to him.

CLAUDE DEBUSSEY is at work upon a version of "Tristan und Isolde," the dramatic poem of which has been prepared by Gabriel Mourey. There will also be another production of this great love legend in dramatic form, as Sarah Bernhardt has accepted a "Tristan" by Louis Artus.

A SOMEWHAT unusual employment of the talking machine was given this year when a tenor who has appeared to sing for the American Impressario, H. W. Savage, at the Opera House in Berne, Switzerland, was disappointed through a sudden change in that Savage's route in Europe. Nothing daunted, the young man, Paul Sperden, who is known as a tenor, sent a record of his voice to America accompanied with an affidavit that the record was his voice. Col. Savage was so delighted with his voice that he completed the engagement by cable.

VERNON STILES, the young American tenor who sang Pinkerton in Henry W. Savage's production of "Madam Butterfly" last season, has signed a three years' contract with the Vienna Court Opera and will sing under Weingartner. This is only another remarkable indication of Col. Savage's foresight in seeing great artistic talent before others have had an opportunity to discover it. Since it is said, had exclusively American training. Is it not time for our young Americans who crave a foreign training to look around in their own country?

THE harp is becoming a very popular instrument for young society ladies in Rome, Italy. A recent open-air ensemble concert, at which six players took part, was given in that city.

MARY GARDEN gave her first performance of Marguerite ("Faust") in Paris.

FERRUCIO BUSONI has announced the completion of his opera "Die Brautwahl." The libretto is said to have been founded upon a legend in a novel of Edgar Allan Poe.

M. HENRI MARTEAU, successor to Joachim at the Berlin Hochschule, has founded a new string quartet which he hopes will follow in the footsteps of the famous Joachim Quartet. The well-known 'cellist, Hugo Becker, will also be a member of this quartet.

A NEW musical magazine has recently been started in Spain called *Musical Emporius*. Musical Development in Spain as in Portugal has been slow. Nevertheless, the people themselves are music loving, and in Madrid there is a fine opera house and a good symphony orchestra. The leading article in the new magazine is "A New Edition of Bach," certainly a worthy subject.

FRIENDLY TIP
Restored Hope and Confidence.

After several years of indigestion and its attendant evil influence on the mind, it is not very surprising that one finally loses faith in things generally.

A. N. Y. woman writes an interesting letter. She says:

"Three years ago I suffered from an attack of peritonitis which left me in a most miserable condition. For over two years I suffered from nervousness, weak heart, shortness of breath, could not sleep, etc.

"My appetite was ravenous but I felt starved all the time. I had plenty of food but it did not nourish me because of intestinal indigestion. Medical treatment did not seem to help, I got discouraged, stopped medicine and did not care much whether I lived or died.

"One day a friend asked me why I didn't try Grape-Nuts, stop drinking coffee and use Postum. I had lost faith in everything, but to please my friend I began to use both and soon became very fond of them.

"It wasn't long before I got some strength, felt a decided change in my system, hope sprang up in my heart and slowly but surely I got better. I could sleep very well, the constant craving for food ceased and I have better health now than before the attack of peritonitis.

"My husband and I are still using Grape-Nuts and Postum." "There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read, "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

STACCATO AND LEGATO.
Humor, Wit and Anecdote.

Overheard in a Music Shop.

The following is from the *Boston Transcript*:—

It was a music shop of the familiar type—its windows displayed a guitar or two, a banjo, a mandolin and "a fine old violin, good tone, price 11s, 6d," with perhaps a copy of Czerny's 101 Exercises to attract the more ambitious. A military-looking gentleman walked in and asked for "some music paper"—obviously a lyric. He was handed some small sheets, which he declusively declined, saying vaguely he wanted paper "with more lines on it"—clearly a greenhorn.

"We call them staves, sir," said the music seller, with professional pride and condescension.

"Lines or staves, or whatever you like to call them," said the uncertain one idly twanging at a mandolin that lay near him, "let me have more of them."

The tradesman was interested, and as he labored to unearth a kind of goods rarely inquired for by his practical customers he ventured to question:

"Going to try your hand at composing, sir?"

"I was thinking of it," the other modestly admitted.

"You'll find it a deal harder than you think for," the music seller said in a confidential tone, at the same time sighing on account of some flight of his own.

The silent third person at this interview refrained from disclosing to the music seller that his visitor was Sir Edward Elgar, and Sir Edward himself, a wrinkle in his eye, departed with his purchase without having offered a single helpful hint to a brother artist.

She (vocalist)—I shall sing my song in German; I hope you won't mind.

He (accompanist)—Not in the least; so long as you don't object to my playing the accompaniment in English.

Out in Kansas City not long since, during one of those spasms of Sunday law enforcement, the police arrested the musicians who took part in a Sunday orchestra concert. Subsequently the marshal reported to the grand jury that certain participants whose names appeared on the program as Beethoven, Rossini, Mendelssohn, Chopin and R. Wagner had eluded arrest, and suggested that warrants be issued for them.

"You Americans don't appreciate art," said the man from abroad.

"We don't, eh?" rejoined the patriot. "Why, we pay some opera singers more than we do baseball players!"

The Patient—Doc, I can't pay you no money, while I ain't got none, already. Will you take it out in trade?

The Dentist—Well, I might consider that. What's your business?

The Patient—I lead a leedle Choiman band. Ve'll come aroundt und serenade you efery nighd for a mont' yet.—*Cleveland Leader.*

"There is one bad feature about Nasilwang's singing."

"I should say so. He sings through his nose."—*Baltimore American.*

"Why, I thought you didn't believe in stage dancing?"

"I don't. This wasn't dancing. The young woman called herself an interpreter of dancing."—*Cleveland Plain-Dealer.*

"It is really extraordinary how that dog howls whenever I begin to sing."

"Imitation is the sincerest flattery, you know, my dear."—*Exchange.*

The annual inspection of the militia battalion had taken place, and had passed off satisfactorily. The colonel gave the order to march, and the band struck up a lively air, and stepped off briskly. On the left of the front rank, however, there was a big trombone player, and this individual stood stock still. Naturally this manœuvre threw the rest of his moving comrades into confusion, and caused them to cease playing. "Move on, man!" roared the colonel. "March! What on earth are you waiting for?" "Be asisy, sir, be aisy!" said the trombone player. "I've got fifteen bars rest here."—*The British Bandsman.*

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ECCENTRIC MOODS AND MANNERS OF THE GREAT COMPOSERS.

When listening to the wonderful strains of Beethoven's immortal symphonies and sonatas it is difficult to imagine that they could come from the pen of such an eccentric man. Though musicians are, as a rule, men with many peculiarities. Beethoven was probably the most extraordinary of them all.

He wrote his music in all sorts of places—when dining, walking, or conversing with a friend. Often in the midst of a crowded street he would stop and write furiously for a few minutes on the back of a letter or an envelope, oblivious to the bustling crowd about him. Some of his greatest themes were composed when he was walking along in the pouring rain, for in the worst weather he was a familiar figure in the streets of Vienna, and, though often the object of much ridicule and many gibes, he was profoundly inattentive to his surroundings, as his mind was wholly occupied with his music. His friends were not unaccustomed to have him break off in the midst of a conversation and begin to write rapidly some motif which had presented itself to him.

This great composer would play for hours at a stretch, and in order to cool his hands, which often became feverish, he would seize a water jug and walk about the room, pouring the water first on one hand and then on the other, utterly ignoring the fact that there was no receptacle to catch it. This was the cause of many of his hasty retreats from his lodgings for the slightest complaint would cause him to give notice to quit, so puerile was he at times. As a result he sometimes was paying for no fewer than three different lodgings at the same time, which, after engaging for a month, he had abruptly left in a day.

Haydn's Queer Habits.

Though Haydn ranks next to Beethoven on the list of eccentric musicians, still their peculiarities were very unlike. Beethoven lived in the midst of disorder and confusion, while Haydn averred that he could not compose a line unless everything in his study was in its exact place. Even every ornament must be where it belonged.

He always rose early to write, for he found his greatest inspiration when the birds were singing in the dewy morning hours. His most extraordinary characteristics, however, was to don his full court dress, with bob wig, hat and ruffles, and put on his finger a certain ring before he wrote a line, for he declared that he had not a musical idea unless so attired.

Mozart can not be called eccentric in the same sense as the two mentioned, for they were very retiring—in fact, recluses—while he was to a great extent a man of the world. To him, however, must be credited one of the strangest documents that perhaps has ever been written.

He became engaged to a young woman, and at the request of his future mother-in-law, he drew up in the presence of an attorney a contract which bound him to marry one of the woman's daughters within three years, the said daughter always having the liberty to refuse the composer if she wished to marry another. But in case Mozart was unable to carry out his intention through lack of the necessary funds or through the woman's refusal he pledged himself to support her in the condition of a stranger, no matter where or how she lived, all her life. This support was to be a fixed sum paid quarterly or half yearly.

Wagner's Peculiarities.

Wagner, too, was not exempt from peculiar fancies. His mind seemed to run to the gruesome, and during his lifetime he had his grave constructed. It was in the garden back of his home, and he would often go and look at it that he might not forget its existence. But the worst of it was that he constantly insisted that his friends should remember it too, and when he was entertaining them at dinner he would suddenly break off the conversation and begin declaiming on eternity and the grave.

"My friends," he would say, "in the midst of life we are in death. Death is a lot that we all must face, even so great a man as myself. I, too, must die. I should like very much to show you my grave, if you will allow me."

And starting from the dinner table, he would lead the way, followed by his guests to the corner of the garden where his grave was, and there he would give his companions further dissertations on eternity.

Meyerbeer's Inspiration.

Meyerbeer gathered his thoughts amid the rumble of thunder, the flash of lightning and the downpour of rain. In order more fully to expose himself to the stimulating effects of the elements he had constructed for himself at the top of his house a room whose sides were entirely of glass, and here he would hasten at the approach of a storm and amid its fury would have a rush of musical thoughts.

There is a story about him to the effect that once when entertaining friends at dinner he heard a distant rumble of thunder just as the soup

(*Continued on page 611*)

COFFEE THE CAUSE
Of Various Ailments.

It does not require a scientist to discover if coffee is harmful.

Plain common sense and the simple habit of looking for the cause of things soon reveals coffee in its true light—that of a habit-forming drug.

"My family on both sides were confirmed coffee topers," writes a Penn. painter, "and we suffered from nervousness, headache, sleeplessness, dizziness and palpitation of the heart.

"Medical treatment never seemed to do any permanent good. I thought there must be some cause for these troubles and yet did not find it was coffee until I was forty-one.

"Hearing of the benefit that many had derived from changing to Postum, I quit coffee and used Postum entirely. Now I am like a new man.

"I sleep well, can eat three good meals a day, have no headache nor palpitation, no nerve twitching in my face, and I don't have to pay out hard-earned money for medicines.

"I believe a good hot cup of Postum made strong, with half milk and taken before retiring at night, is the best thing to keep a painter from having lead poisoning. That's my experience anyway."

"There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read, "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

...dinner was served, and to the astonishment of his guests, he hastened from the room to his musical chamber and set them to care for themselves for the rest of the evening.

The Italian composer Donizetti received inspiration by a means which proved so injurious that it caused the premature decay of his faculties. He was accustomed to shut himself in a room with a quantity of music paper, pens and ink and three or four pots of strong coffee. He would then begin to write and dash, and when this supply of coffee was exhausted he would order more and continue to drink it so long as he wrote.

He asserted that the coffee was necessary for his inspiration. The result of this pernicious habit was a pallid, parchment-like complexion, with lips almost jet black and a nervous system which soon caused his breakdown and death.

Rosinni's Laziness.

Rosinni was perhaps the laziest of all musicians whose names are famous. He would rarely rise until midday, and often when he awoke and the weather was dull or the muse did not inspire him to write he would turn over again and after directions to his servant to be called the following day would sleep blissfully for another twenty-four hours.

He did most of his writing in bed, and before retiring for the night he would place music paper and a pencil near his bedside so that he would not have to move in order to have the means at hand for writing down the musical thoughts which came.

It is said of him that after writing part of a beautiful duet for an opera the sheet on which he was writing fell to the floor and caught by a puff of wind was soon beyond his reach. He was too lazy to get up and get it and thereby disturb the nicely arranged bedclothes, so he wrote and wrote another melody, as he could not remember how the first one went. Thus, in the opera "Il Turco in Italia," there are two duets for one situation, and singers can choose the one which pleases them best.

Liszt's Vanity.

Liszt was probably the vainest of great composers and also one of the most capricious. It was only when in the mood that he would play, and if pressed to do so against his will he would often become almost insulting.

It is told of him that after being entertained at dinner he was asked by his hostess to perform on the piano, and on refusing and again being asked he stalked to the piano and after dashing off a short but brilliant composition he hurried from the room, saying as he went: "There, madam! I have paid for my dinner!"

On a similar occasion after a dinner party, he was pressed by his host to play. Not being in the mood, however, he refused; but no doubt thinking that genius needed urging, his host insisted. The musician then walked to the piano and, turning his back to the keyboard, favored the company with one of the popular airs.—MARY HAMILTON TALBOTT in *New York Tribune.*

When Franz Lehar, composer of "The Merry Widow," recently was asked by a Berlin critic how he was getting on with his new opera, "The Man with Three Wives," Herr Lehar answered: "I wish he were dead; for then I would have three 'Merry Widows.'"

MUSIC A UTILITARIAN STUDY.

BY FRANCIS LINCOLN.

THE teacher and student should never loose an opportunity to represent the usefulness of music. So very many people regard music as a kind of luxury that in many parts of the country music is regarded as a pastime for the idle. Music has a place in the great universal scheme of things, and its place is a necessary one, an essential one, and important one.

Although philosophers of all ages have recognized the value of music, it has only been in recent years that psychologists have been able to scientifically determine its real significance. They now tell us that there is no other study that affords a similar "mind rest" for the busy man or woman, that there is no other study that will do so much to obscure the thousand and one worries that arise every day in the work of the busy man; that there is no study that will so effectually soothe an overwrought nervous system; that musicians are singularly long lived, and that the intellectual development that music promotes leads to culture and refinement.

The music teacher then has a position that should be ranked with the most important of our public servants. He should notice the usefulness of his work and be proud of his occupation. Can statesmanship, the bench, the pulpit, the clinic, or the counting house be regarded as more essential, useful or vital?

MISCONCEPTION OF MUSICAL TERMS OF FORCE.

IT is safe to say that very few musicians have any accurate conception of the meaning of musical terms of force. Forte and fortissimo are pretty much the same in effect. There are some seven degrees of force required by our conventional musical terms. They range from pianissimo to fortissimo.

A great pianist once told the writer that he had at his command some ten degrees of force. In other words, he claimed that the muscles of his hand, arm and shoulder were so developed that he could administer blows to the keyboard that would produce ten different quantities of tone. The player with such an unusual muscular development would also have to have a finely educated sense of hearing. He would have to determine the quantity of tone he was producing as he was playing. Again, the action and sonority of the instrument make a very serious obstacle that young students must overcome. After the pupil has cultivated the various perceptions of degrees of force and adjusted his touch to them, he must accommodate his touch to the requirements of a new instrument. This is often an exceedingly difficult task. The great virtuoso pianists when upon tour insist upon having one and the same piano throughout the tour. A new piano means—to the man with a finely adjusted sense of tone quantity—a change far more radical than it would to the young student.

The most conspicuous fault that young pupils make is that they do not discriminate between the terms forte and fortissimo and between the terms piano and pianissimo. When they see the sign forte they immediately commence to play just as loudly as possible. They leave no reserve degrees of force for fortissimo. The same criticism applies to the degrees of force, piano, pianissimo. A prominent teacher in an Eastern city teaches pianissimo in this way: He has the pupil play the scales over and over again, pressing down the keys so lightly that absolutely no sound is elicited. This is very hard to do with some pianos and impossible with others, but it can be accomplished with others, but it can be accomplished this country and in Europe, most heartily recommend the Dunning System to our readers in this important educational department. It is unique in many points—one especially, it is as unlike any other System or plan of teaching as it is possible and touch the same subject. Join us without fail and help us to create a better and higher standard of music teaching in America. (Signed)

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